

THE ART AMATEUR

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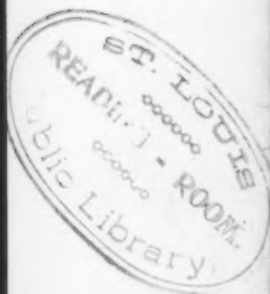
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{ WITH 5 SUPPLEMENTARY PAGES,
INCLUDING COLOR PLATE.



THE INFANTE MARIE TERESA, DAUGHTER OF PHILIP IV. AND ISABEL OF BOURBON. FROM THE PAINTING BY VELASQUEZ.

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THE NOTE-BOOK.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



AN our lawgivers draft a bill for no matter what worthy purpose without endangering legitimate enterprises? The bill recently introduced in the legislature of this State for the regulation of auction sales needlessly gives cause why honest auctioneers should regard it with disfavor. It provides, among other things, that the State comptroller shall appoint a supervisor of auction sales, who is to have the power at all times to summarily start an investigation on his own motion and without complaint from any aggrieved person, and to require the auctioneer to appear before him and produce his books and papers. It also provides for the licensing of auctioneers and for the punishment of individuals who may refuse to submit to this inquisition by the revocation of their licenses. Other provisions are less open to question; but this alone should condemn the bill, as it obviously opens a way for blackmailing operations.

It is, no doubt, desirable to put a stop to mock auctions; but this might be accomplished, to a considerable extent, without endangering any properly conducted business. Our legislators will, however, find it difficult to provide against every trick and turn of the unscrupulous, who are much oftener found in the ranks of buyers and sellers than among auctioneers. An instance of this occurs in that amusing little book, the "Notes et Souvenirs d'un Vieux Collectionneur," in which the late Count Tyskiewicz has jotted down so many curious facts. The count was an ardent collector of antique coins and medals. He found that a certain Italian dealer had no less than seventeen of great rarity, which he had advertised to sell by auction in London. He wished to buy privately. The dealer told him politely that he could attend the sale. Whereupon the count, according to his own confession, proposed to buy the medals on the spot, return them to the dealer's collection, and let them be sold for his own account and at his own risk. He thus expected to disembarass himself of the less rare medals, to get most of his money back, and retain the cream of the collection. The bargain was closed. The count attended the sale and bid heavily for those of his own medals which he did not care to keep, making the competitor to whom he finally allowed them to go to pay dearly for them. But it so happened that this was a very rich Englishman, who knew nothing about the actual value of the objects, but knew that the count was reputed a thorough connoisseur and a shrewd buyer, and who judged it perfectly safe to outbid him. When it came to the medals which the count wished to keep, he made the most extravagant offers; but the Englishman bid higher yet. The upshot of the matter was that the count lost all but two of the medals, but made a clear profit of \$6000 by the transaction.

NEW YORK is fast becoming a veritable paradise for millionaires, who come here from all over the country to sit in French Renaissance palaces "a-counting of their money." The latest immigrants are Mr. Clarke, of Montana, famous in artistic circles since the Stewart sale, and Mr. Crocker, of San Francisco. For the latter Brite & Bacon are to put up a marble château on Fifth Avenue at Sixty-fourth Street, one of the interior fea-

tures of which will be the stained-glass windows by Heinigke & Bowen. In Dr. M. Allen Starr's new house, next door to the University Club, the architect, Mr. M. H. Robertson, has outdone himself in the beautifully proportioned colonial hall, with a painted frieze and panels by Barse. In the library Mr. Alex. S. Locke has introduced a novel and appropriate decoration in the shape of cartouches bearing the artistic devices of the old printers and those used for ex-libris by the famous book-collectors of the past. There is much to be said for the early Renaissance exteriors of these houses. They offer a varied sky-line, an agreeable play of light and shadow, and an opportunity to use sculptured ornamentation to any desired extent. But why should we not have an enlivening use of color as well? The polychrome terra-cotta, manufactured near by at Perth Amboy, is a material which might be used to great advantage for this purpose. The manufacture seems to be in artistic hands, and the few houses already adorned with it are charming both in color and in design. And, for still more brilliant effects, why not have recourse to mosaics in gold and colors? Imagine, for a moment, Fifth Avenue wholly converted from dingy brownstone to sculptured marble, gleaming mosaic, and colored terra-cotta. It would, perhaps, be the very best gift that our rich citizens could make to the city.

No petition of the sort has ever been signed by so many influential and celebrated people as that which Mr. George Wyndham is to present to Mr. Balfour asking for a "literary pension" for the widow of the late Gleeson White. Mr. White, who obtained his practical knowledge of art publishing mainly in the office of The Art Amateur, where he filled for about a year the responsible position of assistant editor under Mr. Montague Marks, was growing into prominence in the London art world when he was carried off by a fever. He was probably at the turning-point in his career. Had he lived, his remarkable talents would have found some adequate channel. As it is, no case can be more properly an occasion for granting a pension, for notwithstanding the private efforts of his friends his wife and children are very inadequately provided for.

MR. CAROLUS DURAN's portraits at the Boussois-Valadon gallery did not disappoint those who expected nothing more than brilliantly executed, but superficial work. Two or three, nevertheless, showed some indication that the artist still has better stuff in him. The head of Mr. Georges Glaenger is one of these, and others are the portrait of Mrs. Stokes in black silk against the conventional red curtain, and a portrait group of a lady and a child. . . . At Knoedler's there has been an exhibition of pictures of the chase and pastoral subjects by Mr. R. H. Poore, who appears to give most of his attention to the painting of dogs, yet to succeed better with horses and cattle. "The Bridge," a large composition, is a remarkable attempt at dealing pictorially with modern city life. "A Comrade," man and boy in a humble interior watching the death of an old setter dog, is a really affecting bit of genre. "In Arcadia" and "Nymphs at Dawn" suffer from the contrast between the ideal figures and the realistic dogs. . . . At Kraushaar's there has been an exhibition of clever black and white studies by Mr. M. A. Strauss, who appears to be unduly influenced by the commercial success of Mr. Dana Gibson. . . . We are sorry that we cannot, for lack of space, do justice to several other exhibitions of the past month, notably those of the New York Athletic Club, the Black and White Club, and the Brooklyn Institute of Architects.

MR. EDWARD BRANDUS, who has presented to the Metropolitan Museum an important example of Ary Scheffer, "St. Peter's Repentance," has at present in his gallery a small example of Verestchagin, which shows that painter in a new light. It shows the interior of a Tartar Khan with a single figure; but it is a much better piece of work than his large and gruesome pictures of battle-fields. Some excellent examples of the English painter Dance, of Pierre Mignard, and of Mierevelt are also to be seen there.

MICHAEL VAN MIEREVELT was one of the most important of the immediate precursors of Rembrandt. His works seem to be much in demand at present, especially in this country. He painted mostly portrait busts and heads, and full-length portraits by him are rare. Two, one of a gentleman, the other of a lady standing by a table, on which is a vase full of flowers, may be seen at the Bonaventure gallery, where, also, is a fine Van Loo, a portrait of Mme. Victoire, daughter of Louis XV. The splendid silver, gold, and ivory clock from the Probascio sale has found a temporary home in the same gallery, where lovers of rare books will find an important collection of historical pamphlets relating to New York, and—a rarity of the highest order—the first edition of Bernardin de St. Pierre's "Paul and Virginia," in its original red morocco binding, and a copy of the first English translation, misnamed "Paul and Mary," extra illustrated and bound in full morocco.

WHAT a born colorist can do with American stained glass is shown in the window just completed by the Tiffany Glass and Decorating Company for the Congregational Church at Briar Cliff Manor, N. Y. The window is the gift of Mr. Walter W. Law, of the firm of Messrs. W. & J. Sloane & Co., and is intended as a memorial of Mr. William Sloane, the founder of the firm, and of Euphemia, his wife. The subject is taken from the story of Joseph, and shows him welcoming his brethren to the land of Egypt. In the background of Egyptian architecture and in the gracefully designed groups of lotus flowers in the upper part of the window the use of strongly contrasted colors was imperatively demanded. Given the high intensity of the tones of stained glass it is obvious that no ordinary talent was needed to avoid a garish result. But the window is as harmonious as it is brilliant, and is a remarkable example of the skill in the handling of color, which has always been one of Mr. Louis C. Tiffany's strongest qualities as an artist. A window now under way in the same atelier will show quite another application of the medium. Here the color is to be tender and delicate, and the effect that of out-of-doors. The subject is the Madonna and Child in the shade of a blossoming apple-tree, through the boughs of which angels are looking on the divine pair. This is from the design of Mr. Frederick Wilson, and is to be one of a series of windows in all of which the angelic choir will appear more or less prominently.

THE old French song, "Malbrouck s'en va-t-en guerre," appears in the catalogue of the Boutet de Monvel exhibition as "The Song of Marlborough." Pas mal; pas mal, du toret. The song was aimed at a certain Duke of Marlborough, not unknown in history.

IN an article on Julés Breton, in a recent number of the magazine, we spoke of "The Communicants" as having fetched the highest price ever obtained for one of his paintings. Unfortunately, by a printer's error this amount was given as \$25,000. It should have read \$45,500.

EXHIBITIONS.

THE Boston Art Students' Association and its president, Mr. Holker Abbott, have done an excellent thing in having brought together for three weeks a really representative collection of the works of Mr. John Sargent, sketches, studies, portraits, and genre subjects. In addition to this exhibition at Copley Hall, the visitor could see quite another phase of Mr. Sargent's talent at the Public Library. It is not to be wondered at, therefore, that the exhibition was made the occasion of a trip to Boston by many lovers of art from other cities. For the first time it has been possible to compare Sargent with himself and to turn from the careful finish of the copy of the celebrated head in wax at Lille, which is attributed by various critics to as many great masters, to the breadth of the portrait group of Mrs. Carl Meyer and her children; to compare the brutal realism of the Wertheimer portrait with the delicacy and charm of that of Mrs. Loring, the almost diabolical cleverness of the "Lady Hammersley" with the quiet dignity of other portraits of women. To sum up shortly the impression made by the exhibition, it strikes one that Sargent develops new qualities with each new sitter, so that it is impossible to say what is to be expected of him in any particular case. He may be sympathetic or he may treat his subject as his dearest enemy. The portraits of Mr. St. Gaudens' son and of Miss Dunham recall Boldini, but are without the latter's nervousness. Zorn is, perhaps, as clever, but he is more superficial. It is beginning to be the fashion with those who would belittle the painter to compare him with the old masters. That is, at least, significant. It is our opinion that in time he will be one of them. Can as much be predicted of any other living painter except Mr. Whistler? Though the "Carmencita," which is in the Luxembourg, the portrait of Ellen Terry as Lady Macbeth, the portrait of little Miss Beatrice Goelet, and the "Spanish Dance" ("El Jaleo"), which is in the Boston Art Museum, were absent, there was enough present to place the painter definitively at the head of his profession.

ABOUT thirty paintings by the late Alfred Sisley have been shown at the Durand-Ruel galleries. Several of them have been exhibited here before, and the few years that have passed over them have given them a tone which takes off something of their original frankness of color and must make them more acceptable to many people. Most are of his middle—that is to say, his best period. We cannot believe that he has often done anything so strong and spirited as "St. Mammés, le Matin," with its foreground covered with scattered trunks and piles of timber, or anything so full of movement as the little stream in the picture bearing the same title reversed, "Le Matin à St. Mammés." This latter should be compared with another even more wonderful painting of running water at the Crist Delmonico galleries. It is plain where von Thaulow got the hint which he has followed with such success in his pictures of brooks and mill-races.

It might be difficult to find a sharper contrast than that brought out in the Monticelli-Michel exhibition at Avery's. The first a figure-painter, but a brilliant colorist, careless of form, the second a landscapist, but a draughtsman, who seldom varied from his scheme of brown earth and gray sky, they were yet united by that indefinable gift which we call genius. One or two of the Monticellis are more fully made out than usual, but "The Castle Gate," "A Dream," and "Three Women" show him rioting in color, as was his wont. Of the Michels, the finest are "Valley and Sky" and "The Windmill."

THE COLLECTOR.



HAT will be known in the history of book collecting as the Brayton Ives case presents more than one aspect of interest to collectors. That a veteran collector, though warned as to the doubtfulness of his proposed acquisition, should yet ignore the advice of experts and pay over a large sum of money to a dealer on the latter's assurance that, in his opinion, the book was genuine, shows how the desire to possess something that other collectors have not may warp the judgment of the wisest and most experienced buyer. In 1890 Mr. Ives bought of Mr. Gilbert Ellis, a London dealer, for \$4374 what purported to be a genuine copy of the original Spanish edition of the letter in which Columbus, in 1493, announced to Luis de Sant Angel his discovery of the New World. Of this letter the only absolutely authentic copy is in the Ambrosian Library at Milan. But Mr. Ives and Mr. Ellis were not alone in believing that other genuine copies exist. The authenticity of this particular copy was, however, contested by experts, yet, knowing this, Mr. Ives purchased it. He sold his library in the following year, undertaking to take back books which the new owners might find did not answer to the description given of them. A firm of booksellers in this city bought the Columbus letter for \$4300. Meanwhile, Mr. Bernard Quaritch, of London, had stated publicly that the copy was a forgery, but that he held a genuine copy, for which he wanted \$15,000. The purchasers thereupon returned the book to Mr. Ives, who, re-examining it, convinced himself that it was a fraudulent modern copy. He brought suit against the London bookseller, but the latter showed that he had made the sale in good faith, informing Mr. Ives of the doubts that had been cast upon the copy, and the court gave a verdict for the defendant, denying the motion of the plaintiff's lawyers for a new trial.

FACSIMILE copies of the letter, both in Latin and in Spanish, are not very rare. They have been made by photographic process. Of two which are at this moment in the possession of Mr. E. Bonaventure, one bears the announcement that it is one of a limited edition of twenty-eight facsimile copies; but the other contains no such acknowledgment, and has been put up in a genuine old binding, with fly-leaves of old paper, evidently with intent to defraud the buyer. Guided by Mr. Bonaventure, however, even the uninstructed have no difficulty in seeing that the paper on which this copy is printed is modern, that the ink is modern, and that the characters have not impressed the paper deeply, as is the case in ancient printing and more or less in all printing from type. They have left it comparatively flat and smooth to the touch, as is the case with matter printed from plates made by photographic process, which plates have much less relief than type. The Brayton Ives copy, which we have not examined, may be printed on old paper; but in such case the stains and discolorations of the paper would probably fail to match one another, as they would in a genuine ancient copy. At any rate, the shallowness of the photographic printing would be apparent, and it is this, made more evident by a photographic enlargement, that has convinced the celebrated collector that his book is a fraud. Still, fraudulent intent was not proven against Mr. Ellis, and as he had not guaranteed the authenticity of the book, but only expressed his opinion that it was genuine, the case has been decided in his favor. As the intrinsic value of his copy is estimated

at \$2.50, Mr. Ives is out of pocket on the transaction \$4371.50.

THE case brings up once more a topic of never-failing interest to collectors—that of the detection of fraudulent copies or imitations of antiques. The late Count Tyszkiewics, to whose entertaining volume of memoirs we have referred elsewhere, has, naturally, much to say on the subject. His specialty was the collection of Greek and Roman antiquities, and he names as centres of fraudulent production Kertch and Odessa, in Russia, for Scytho-Greek jewelry and the like, Syria for Byzantine jewelry, Rome for antique bronzes, and Athens and Capua for painted vases. Forgeries of red and black-figured vases are easily detected, for the makers cannot imitate the peculiar lustre of the antique black glaze except by means of a varnish, which can be washed off with a little alcohol. Knowing this, and also the high prices paid for the beautiful white Athenian lecythoi or unguent-bottles, they have taken to copying the latter, for the decoration of the genuine examples will not stand the alcohol test. Gold objects are easily imitated, but silver acquires with age a peculiar light pale-violet patina, which may be imitated as to color by chemical means, but not as to hardness. The patina of the modern imitations can be scratched away with the finger-nail. The various colorations of antique bronzes, however, are so perfectly reproduced that even experts cannot always distinguish the modern copies from genuine antiques. Coins and cameos also have been deceptively copied, but intaglios offer a more difficult task to the forger; for it would cost him much labor to wear down and blunt the edges of the sunken design as time and use have done in the majority of genuine seal gems.

ON the whole, happy is the collector who can content himself in the field of modern art, or with works which he knows to be good, though he may not be able to assign a precise date to them or to name with certainty the artist who has produced them. The late Roswell Sawyer, who died in Florence a few years ago, was a collector of this latter sort. An artist himself, he knew a good thing when he saw it, and bought it without disquieting himself overmuch about matters which have much to do with the money value of a work of art, but which do not affect its power to give pleasure to a lover of good art. Mr. Chapman, in whose hands the collection has been placed for sale, has discovered in it an indubitable Greuze of very good quality, a study for or replica of "La Jeune Menagère," passably well known through the engraving. The subject is a pretty young woman playing kitchen-maid and scouring some copper vessels. It is broadly painted in a very animated style, and is an excellent example of the master. In another of the pictures Mr. Chapman thinks he sees the hand of Rembrandt, and still another, a portrait of a young woman, he ascribes to Correggio; but, in our opinion, these attributions are doubtful.

BUT why should not collectors bear in mind that there are modern productions, charming works of art, about which there can be no question, and which are certain to command a higher price as time goes by? Such are the Tiffany favrile glass wares of material more splendid and forms more fanciful than anything that Murano or the ancient world can show. Such, too, are those modern Japanese bronzes, of which are some magnificent examples, as spirited as their ancient work in that metal, and as clever and as highly finished as that of the last century. Some excellent examples are to be seen at Vorce's, among them a hawk perched upon

a plum-branch and just about to dart upon its prey, which is a wonderful piece of modelling, naturalistic in the best sense. Our articles on Japanese wood-carving in recent numbers show how full of life that art still is in the island empire. A further proof of its vitality can be seen at the Sanshodo in East Sixteenth Street, where a few common butter-moulds, imported at a venture by the proprietor, are so well carved in the shapes of flowers and fishes and the like as to excite the admiration of connoisseurs.

THE prices obtained at recent sales show the effect of the natural but temporary reaction from the excitement of the Clarke sale. The Havemeyer, the Barlow, the Bridgman pictures, considering their merits, brought very mediocre prices. The collection of Mr. David McCosker, of Brooklyn, sold at the Fifth Avenue art galleries, though it contained some excellent old English and French pictures, was no exception to the rule.

At the Havemeyer sale at the same galleries a good early Inness, "Georgia Pines," went for \$1000 to Mr. E. Pennington; a good De Haas, "Sunset-Star Island," brought \$1100; George W. Maynard's picture of sea-nymphs, "In Strange Seas," was bought for \$500, and Benjamin West's "Design for a Monument to Admiral Nelson," a picture historically interesting, at least, was secured by Miss Sarah Hewitt for \$250. A large "Washington and His Family at Mount Vernon," by Edward Savage, a picture which possesses no other merit than whatever historical interest may be attached to it, cost its purchaser, Mr. Sabine, \$3000.

THE total of the Havemeyer sale reached \$20,930. That of the Bridgman sale at Chickering Hall was only \$15,500. The "Fête of Ourdel Kebir" was bought by Mr. Roland Knoedler for \$800; "Our Neighbors: Women of Constantine," by Mr. John Offerman, for \$700; "Music of the Past," one of Mr. Bridgman's large decorative paintings, was withdrawn at the upset price of \$4000.

At Schaus' are to be seen some highly interesting examples of modern German artists but little known here. F. Elbons, of Vienna, is represented by a magnificent study of poppies in an old copper ewer. It is a masterly piece of flower-painting and most decorative in effect. Max Geisser has a curious genre piece, illustrating the naming of the good Dutch town of New Amsterdam, which has now become the Greater New York. A beautiful little interior with two figures, by Kiever, is to be remarked, and the first trial proof of an important plate after Flameng, which illustrates the fatal episode of the hollow road into which the French cuirassiers plunged in their charge, and where so many of them met their death.

THE opportunity of the season for collectors of old English and Dutch and modern French art will be furnished by the coming sale at Chickering Hall of the Harris, Holbrook, and Blakeslee collections. This, though a composite sale, will be most unlike most of its kind in that no one of the three collections is unworthy to be associated with the others.

The pictures belonging to Dr. E. M. Harris, of Providence, R. I., and those of Mr. Edward Holbrook, the president of the Gorham Manufacturing Company, are well known to include some of the finest specimens of the Barbizon school; and Mr. Blakeslee's old masters would suffice of themselves to make the sale an important one. We illustrate a few of both groups. The portrait by Amberger and the "Lady Lushington" by Lawrence are excelled by several of Mr. Blakeslee's pictures, among which we may specify an important example of Coello, "the Portuguese Titian," as he was called, a beautiful female head by Jan Van Ravestyn, and examples of Vandyke and Mierevelt. The beautiful little landscape by Gainsborough which we illustrate is well known to New Yorkers, having figured in exhibitions at the Union League



"DIANA AND HER NYMPHS." BY DIAZ.

Club and elsewhere. Of the modern pictures we may mention the fine sunset by Rousseau, "Le Gorge d'Apremont"; Diaz's "Venus" and "Forest of Fontainebleau," capital examples of his figure work and landscape, respectively; a striking study of horses pulling a heavy load up hill, by Gericault; some weird studies of heads by Burne-Jones, and important examples of Monticelli, Millet, Corot, Dupré, and Daubigny. The sale will take place on Thursday and Friday evenings, April 13th and 14th.

SOME excellent landscapes, recently painted by Mr. William A. Coffin, are to be seen at Knoedler's gallery until April 1st. Among them are: "Moonrise in July," "The Gray Barn," "Formal Landscape—Evening," "The Sun's Parting Volley," "The Corner Oaks," and "An August Flood."

PLASTER CASTING.

II. TO MAKE A PLASTER CAST OF A BUST IN CLAY, LIFE SIZE.

HAVE everything ready that will be needed before commencing—a pail of water, dipper, basin, and towels; two china bowls and cups; half a pint or more of the best lard-oil and a bristle or camel's-hair brush about half an inch wide; a little vermilion to tint the mould with, so that it can readily be distinguished from the cast when they are being separated; a ball of tape and a pair of scissors; a large chisel and a small one; a penknife, some modelling clay; a wooden mallet, good white soap; pieces of tin an inch wide and about one and a half long (enough of them to reach in a line around the bust). Lastly, and most important of all, have plenty of good dental plaster and a sieve. Have the quantity of plaster equal in bulk to the model and half as much more.

Commence by sticking the pieces of tin close together in a line over the top of the head, down close behind the ears, and over the neck and shoulders, fencing off the front from the back, for we are going to make the mould in two sections. Now go over the back and the fence with lard-oil, being careful to touch everywhere.

Pour clear water into a bowl, allowing a pint for every thirty-six square inches of surface to be covered; stir in vermilion to tint it and then quickly and evenly sift in plaster till it reaches the surface. Stir it around now and skim off the bubbles; dip it up with a cup and apply it to the oiled model with a smart slapping motion, so that it will be forced into the crevices well and air-holes prevented. Bring it close up to the fence and have it at least an inch deep everywhere. When the back has become perfectly firm, remove the fence and fill up the crack the pieces of tin have made in the head with clay, smoothing it over nicely. Do not remove the mould, but trim the edge carefully and then cut three cavities in it—one on top and one over each ear. They should be about half an inch deep and half an inch in diameter. They are intended to receive corresponding projections or keys in the other half of the mould, so bolt the parts together in the same way that the leaves of an extension-table, for instance, are joined. Cut these hollows or wells out with the penknife, then mix some soap to a cream and rub into them and all around the edge and rim of the mould. Now take some lard-oil

and a brush and go over the holes, rim, edge, and clay model, carefully touching everywhere.

Mix the plaster exactly as you did for the back, not forgetting the vermilion, and slap it on in the same quick way. Bring it close up to the back mould everywhere, and have it an inch thick at least. Let it get thoroughly firm; give it several hours or all night to dry. You will probably then have no difficulty in removing the shells; before doing so draw lines with a pencil across the seam and number them, so that in case the bolts should not be a success you can get the parts together exactly right. Pry all around with a chisel softly and, if necessary, strike the chisel gently with the wooden mallet. If the mould should break, you can join the pieces again by heaping fresh plaster over the crack and letting it set, first scraping the mould rough, so that the plaster will stick. Wash the shells



"PORTRAIT OF A NOBLEMAN." BY AMBERGER.



"LADY LUSHINGTON." BY SIR THOMAS LAWRENCE.



"THE MARKET CART." BY SIR THOMAS GAINSBOROUGH.



"WOOD INTERIOR." BY DIAZ.



"TESTING THE FATES." BY MONTICELLI.

SOME OF THE PICTURES TO BE SOLD AT CHICKERING HALL ON APRIL 13TH AND 14TH.

carefully with white soap and set them away to dry. They can then be strengthened by brushing them over with as much boiled linseed-oil as they will absorb, but let them dry thoroughly before making the cast.

When ready to make the cast, oil the shells well with lard-oil, being careful to go into every crevice. Soap the edge of the front mould as you did the back, and oil both edges too; bind the shells together tightly, so that they will not separate when shaken. Put clay over the seams to prevent leakage.

Put two pints of water, perfectly clear, in a bowl and sift into it quickly three level pints of plaster; this will make a mixture of the consistency of cream; stir it up and skim off the bubbles, pour it into the mould, which an assistant must hold, and so shake the plaster about that it may expel the air and strike well into all the crevices. Wipe the bowl out quickly or take a clean one and mix more plaster and pour in till the mould is full. Give it several hours or all night to become firm before attempting to remove the shells. You can then pry them apart, using the chisels and mallet, but be gentle and pry all around the seam equally, a little at a time. As the cast will be white and the mould tinted, it will be easy to distinguish them in case you should have to chip the mould off in pieces.

When the cast is out, proceed at once to make any necessary repairs while it is fresh. Mix a little plaster and fill the air-holes if there are any. If the tip of an ear or part of the nose is missing, they can be restored. Roughen the surface, dampen it, and put on fresh plaster, moulding it into shape with a penknife. Clean it carefully with white soap, and when the cast is perfectly dry polish it with finely powdered pumice-stone, rubbing with a cloth laid over the finger.

There are several ways of hardening plaster. Dr. Reissig, of Darmstadt, has recommended the following process: Prepare Baryta water by slacking together in a securely corked bottle one part crystallized hydrate of baryta with about twenty parts of rain-water, thus forming a saturated solution. After it has cleared it is poured over the cast or sponged on as long as the plaster continues to absorb it. After the cast has been dried by a moderate heat apply the solution again if the plaster will absorb any more.

If it be desired to bronze the bust, it must be painted over with boiled linseed-oil varnish, which should dry perfectly hard. It is then varnished with gold size, and while yet sticky the metallic bronze powder is applied with a cotton dabber or camel's-hair pencil. It is finished by rubbing with a linen wad and then varnishing over.

LUELLA BUSH.

How much better it should be to encourage our own artists than to import decaying old Italian work, not for study nor even for imitation, but to fill whole ceilings in modern houses. A certain well-known firm of architects have become noted for this sort of thing. They have received a check in the case of the remodelled Whitney house, which may put a stop to the practice, for it takes but little to make or mar a fad. Mrs. Whitney, it is said, ordered the ancient woodwork taken out, mainly for hygienic, but partly also for artistic reasons—it is said to be horribly baroque; and an architect who does not insist on fitting New York interiors with worm-eaten old timber has taken the place of the first.

To stimulate and foster miniature painting as an art, the following persons have organized themselves into a body, to be known as The American Society of Miniature Painters: Wm. J. Baer, Miss A. Beckington, Miss L. F. Emmet, Mrs. L. F. Fuller, Laura C. Hills, I. A. Josephi, John MacDougall, Miss Thayer, Lucy P. Trowbridge, W. J. Whittemore, Virginia Reynolds (Paris).

DRAWING FOR REPRODUCTION.



HE movement in the figure introduced into the illustrations reproduced this month suggests a few words on the study of action. The student who begins his course of study at an art school, if he does not study long enough, is often more handicapped by the course of instruction he receives than the student who is self-taught.

For a few months drawing from casts is apt to make him rely upon immobility in the object he is drawing. After a day's work he depends upon finding the cast in the same position the next morning, and if he has not finished a certain portion at the end of the day he is not worried, for he knows he may, the next morning, finish his work where he left off. How different is the case when one is sketching from nature—sketching in the street, for example, as Phil May does (see the February number of *The Art Amateur*). The student, perhaps, begins to sketch the form of a pedestrian before he has turned. The trotting horse interests him, but, unlike the antique, a trotting horse is never still, and he finds it most difficult to select from the many positions which the moving legs assume one which will convey the idea of the horse in action. The very impression of a street scene is one of action, and he who has only learned to draw a cast in repose will find it difficult to truly render the effect of a prosperous metropolis. We have seen many an attempt in which the student has laid off with much precision the perspective of his buildings, sidewalk, and lamps. So far as the buildings were concerned, the drawing was true enough, but the effect was of a street in Pompeii, not the bustling, pedestrian-crowded, carriage and cart-jammed street of a great city. (In *The Art Amateur* for May, 1895, we published some street scenes by Raffaelli, in which the suggestion of life was most admirably rendered.)

The student, in order to train himself to render action, must cultivate his memory, and he must be able to logically reason out the whys and wherefores in a given case. In the Arcos drawing, for example, at the extreme left hand we have two figures and a group in the background indicated by gray lines. These are interesting to the student of technique because they are printed in stipple or dots, and not solid black lines. This stippling is produced after the plate is made by a roulette, or little wheel with points to it, which is run over the engraved lines and cuts into them at regular intervals.

But it would be foolish to see nothing in this effect of gray lines but a problem in engraving, for, as a matter of fact, we see exactly the same effect in pure pen lines in the Mars drawing of the pair of billiard players. The man on the other side of the billiard table is delineated with much less force than the one near us. Now these illustrations were not selected with a view to bringing out this point. It is simply a coincidence which may occur in any page of drawing. The point is that every educated draughtsman knows that the figure becomes larger and grayer as it recedes from the eye, and he controls his line so that he puts his

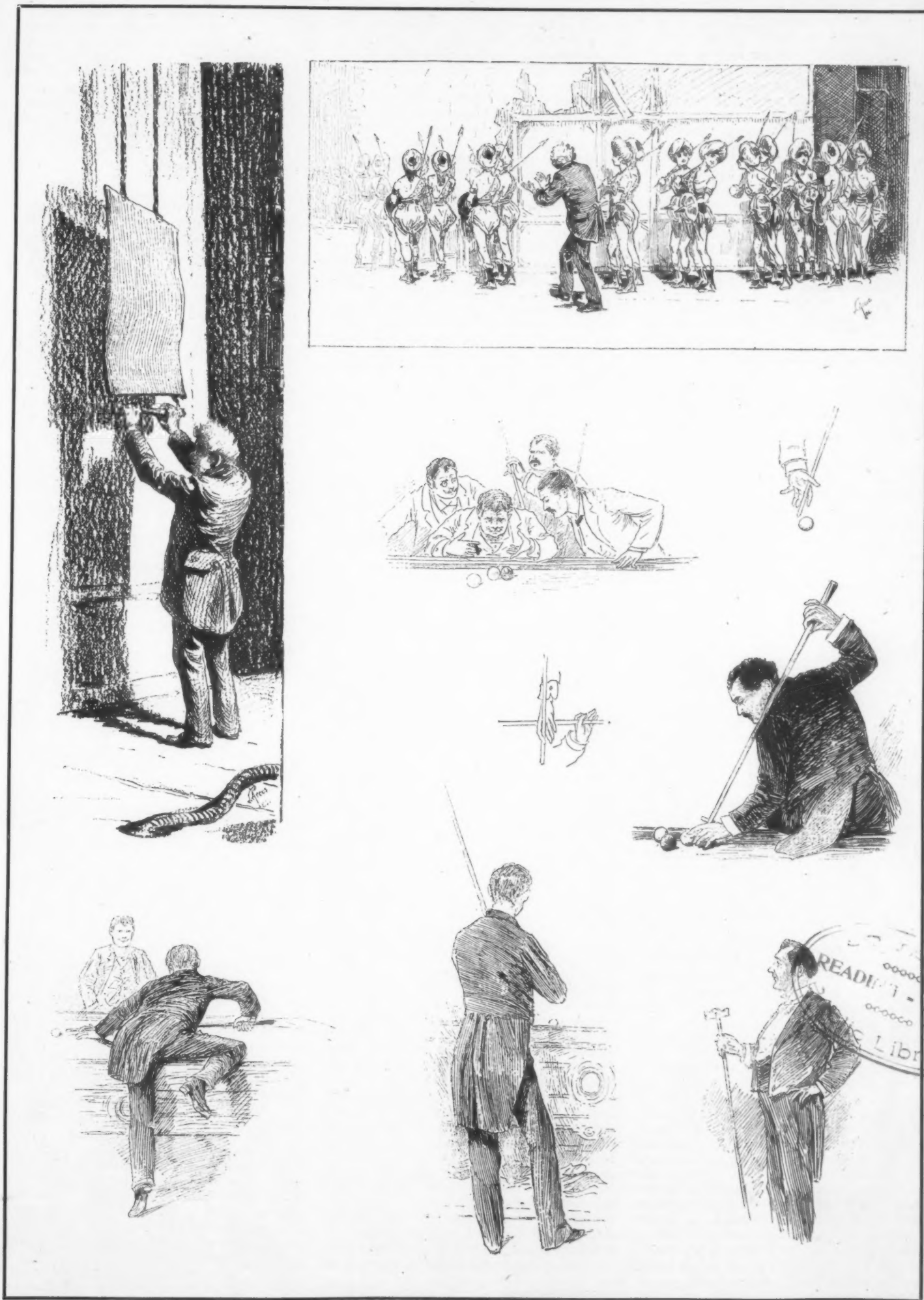
darkest markings on the foreground figure and his lightest on the ones in the background. He counterfeits the effect of distance.

If, therefore, the student is sketching figures in a street scene, it is not necessary that he should draw each tone from nature, if he simply obtains the outline of a foreground and a background figure. It is not difficult for him to execute them in pen and ink in the studio and make the background figure recede, if he simply bears in mind the rule which Arcos and Mars followed. So, too, with the shape of the shadows. Of course, if added to his pencil outline he has time to map out the shape of the shadows, he has more complete data by which to finish in his studio. But many an artist is content but to get the action in his street scene sketch and add all the shading in the studio. This can be done on the same principle as making a figure recede by drawing it gray, if he has trained himself to recognize certain organized plans in the human figure in familiar forms. For example, the curtain. If the rectangular object which the prompter has hold of in the two Arcos sketches shows a rectangular shadow upon the wing, it needs no mental gifts to argue out that if some one else held a circular object in front of the wing it would throw a circular shadow. It is easy to see how the shading upon the man's coat occupies about one-third of the coat, and that the whole of the left side and the trousers are shaded in the same proportion. Now, cannot you imagine that if the man wore a high hat about how much of it would be shaded? We think you could. Now, then, it is easy to believe that Mars may not have seen the shadow which the man's legs throw upon the billiard table, or, at best, that he saw that they did throw a shadow, but that he had not time to observe its shape, but in finishing his picture he introduced the shadow from how it should be placed. So in drawing the action of the figure, the arms, or the hands, it is not likely that every curve and angle was noted from nature. But a certain knowledge of anatomy or an abundant amount of common sense allows him to suggest the action he has in mind. Many artists, when they are composing pictures, are able to accompany their draughting with an obligato in pantomime. A draughtsman will say, "If I held the cue in such and such a position, my elbow would be even with my shoulder." "If I was standing in such and such a position, my legs would be about a foot apart." "If I was in such and such a position, the right foot would be in front of the left," etc., and in that way he serves as his own model, though without actually seeing the poses he takes. A mirror in the workroom helps the student to get his drawing still more accurate, but there, too, it is not always necessary to draw himself while he poses, but standing in front of the mirror, like the prompter, he sees that the light falls on the top of the head, on the shoulder, top of the arm, hips, and back of the leg, and then, returning to his seat, he so distributes the shadows in the figure he is drawing.

In short, the very drawings which because most finished seem to the casual observer to be the work of a superior mind are often but the result of the protracted labor of a drudge, while seemingly sketchy work is frequently, because of spirit and go, the production of the greater mental acumen.

In "The Prompter," besides the pen work upon the figure, the artist has used charcoal or crayon in the shadows as in the background with very satisfactory results. In fact, both in the background and in the shading of the coat there is an effect of solidity with luminosity that is due to his having left open spaces throughout most of his heavy shading.

ERNEST KNAUFFT.



SOME SKETCHES IN PEN AND INK AND CHARCOAL. BY V. ARCOS AND MARS.

HOW TO DESIGN FROM NATURE.

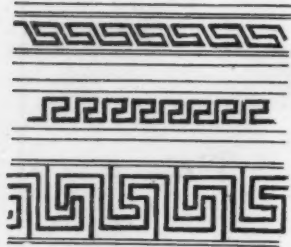
II. EGYPTIAN ORNAMENT—THE IRIS.



STYLE in ornament is its character—that which it has peculiar to itself. So we find that all great styles have some characteristic which forces itself at once upon our notice as distinct from some other style. All styles of ornament will, of course, have many features in common, but by noticing the characteristics as we proceed, it will be possible at any time to decide the certain style to which any ornament may belong, and by further study

to determine the subdivision of any certain style.

The earliest styles are, of course, the most simple and also the most original, and they serve best to illustrate the fact that ornament generally consists of contrast, repetition, and series. Even the work of the savage shows this, and Egyptian art carries the example still further. This is the earliest style of ornament of which we are at all familiar, going back to about the year 1800 B.C. It is essentially symbolic ornament, and, perhaps, serves better than some other styles to show the conventional treatment necessary for good ornament. By symbolism is meant that the ornament is chosen for its meaning, not merely for its effect. In later styles meaning is



often ignored and effect is the main consideration, in accordance with the purely æsthetic principles of art. The Egyptians were eminently successful in the adaptation of their own natural and local productions in designing their ornaments. The lotos or water-lily of the Nile formed the basis of many varieties of ornament, and the Nile itself was not forgotten. So perfect was their work to the needs of all the human race that to-day still finds us using the identical ornaments and shapes of domestic vessels they gave the world so many years ago. Long after their symbolism had ceased to mean anything to us, the usefulness and beauty of the articles they made have maintained their popularity, showing that whatever is built upon the sure foundation of the needs, desires, and tastes of the whole human race will always live. Egyptian art shows also another fact worth noting, and that is that a flower must be more than a mere blossom to the designer. The flower painted naturally is imitative art. The flower conventionalized is ornamental art. Painting a natural flower upon anything may be adornment, but still not be ornament. Do not think from this assertion that the study of the natural object should ever be neglected. On the contrary, the flower must be imitated as thoroughly as possible. No one can properly conventionalize an object he has never studied. A flower should be analyzed, then you will gain a knowledge not only of its appearance, but its reality. Cut it carefully apart and draw the new forms disclosed. Notice in the flower how the individual petals are formed, their peculiar shapes, and how by combination new forms and shapes



may be invented. See how the branches leave the main stem and how they vary in different plants. Also observe how the leaves and stems differ in the same plant, at certain stages of growth, from the root to the end of the branch, and where the flower shoots and buds leave the main stems. In this way such a knowledge of the general character and appearance of the plant is obtained that one can make of it a drawing from memory. And while it would not be a portrait of any particular plant and flower, it would, nevertheless, be perfectly true, because the accidental features would be omitted and the truths told that would be found to cover fundamental features of growth and character found to belong to any plant of the same name. When adapting the knowledge so obtained in inventing ornament, the purpose for which such ornament is intended must be taken into account. A floor must lie flat. Many carpet designs are unsuitable on this account, though very pretty in design and charming in color. No ornament on a floor will be satisfactory if either the color or design makes one feel that the floor is uneven—jumping up in spots. The values must be the same to ensure its being walked upon with a feeling of security. A wall surface, though decorated, pictorially or otherwise, must still be a wall—not necessarily as flat as a floor, but comparatively so. These principles are well exemplified in Egyptian art and ornament. Nothing seems to project that really does not. Everything rendered is conventionalized—notice the harps and boat illustrated.

By conventional treatment is not meant only a firm, hard, rigid use of material. The design can be made flowing and graceful, yet the adaptation of the ornament to its place must never be omitted or overlooked. Movable objects, such as furniture, pottery, silverware, or china, are necessarily seen in many different lights. Therefore it would be folly to make use of the accidental lights and shades, and particularly the cast shadows of nature, as these would be all reversed if the object was turned around. So, for walls, what is generally termed a flat treatment is more desirable. You depend upon the beauty of form and line and invention of ornament to please the eye and satisfy the taste. The drawings accompanying this article serve to show some of the characteristics of Egyptian ornament. The wave scroll and the zigzag were symbolical of the Nile. The papyrus and lotos indicate the fruitfulness of the Nile. The fret or labyrinth was afterward used in many varieties by the Greeks and others. The winged globe is found very often in Egyptian ornament in all materials, and signifies, according to some authorities, an invocation of good luck. The globe is supposed to represent the sun, the wings Providence, and the two asps, on either side of the globe, dominion or monarchy.

Some consider the whole device represents immortality. In connection with the consideration of conventional ornament as compared with merely imitative adornment, we will suppose a wall surface treated as shown in the illustration, taking, for instance, the iris scattered promiscuously over the wall, each individual blossom painted with all its beautiful and varied colors, and the cast shadow thrown upon the wall, making it appear as nearly as possible a real flower pinned upon the wall. This would be imitative art. Then

compare the same material used in a conventional manner as shown in the other illustration, both in color and drawing, and decide for yourself which you think would be the best treatment for the wall of a room, surrounding the space wherein you live. Turn which way you may, it always looks the same. The cast shadows if used in a printed wallpaper would, perhaps, suit the light on one side of the room, but in carrying it around on the other side the shadows would be on the same side of the flower that the light from the window came from, and when using artificial light the condition would be again changed. When these pictures of flowers are in some parts hidden by furniture, or paintings in frames are hung before them, partially covering them, then you will, perhaps, realize that this pretty treatment of natural flowers is certainly not what it should be. The flowers are not subservient to the general effect, as all good decoration must be, and consequently, though ever so pretty and delightful as individual pictures as ornament, they are not adapted to their purpose. Consequently, they are a failure as a wall decoration.



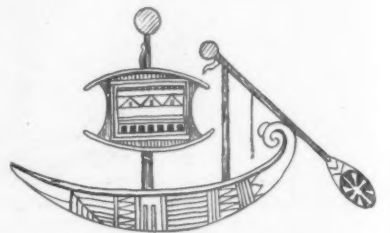
We shall in the May issue consider Grecian ornament, it being the next great style in chronological order.

ARTHUR E. BLACKMORE.

FLOWER PAINTING.

VIOLETS.

OIL COLORS: Students who do not want to go to the expense of buying stretchers already mounted with canvas will find it more economical to buy the canvas by the roll, and stretch it at home. Before the patent stretchers, now so popular, were used, it was necessary to buy a pair of canvas stretchers, and it was a much more difficult process. Now, the student must place the roll of canvas on the floor and put the stretcher over it. Then with a pencil draw a line, allowing enough canvas to cover over the edges easily. Cut off with a pair of scissors, being always careful to cut the canvas to the best advantage. You will require a small-sized packet of tacks and a hammer. Put a tack first at the top and bottom of the stretcher and then at the sides. The tacks should be put in lightly at first, and when the proper placing of the canvas is secured add as many as will secure it firmly. When all are in the canvas will look slack. Slip the little pieces of wood (which come with the stretchers) into the corners—two in each corner—and hammer until the canvas is taut.



It would be well in copying the violets to prepare the background with Silver White qualified with a little Raw Umber. Allow this to dry, which it will do very quickly if thinly painted with turpentine and a little quick dryer. The reason for this is that the white of the background tells all through the picture. Draw in the subject first with charcoal and afterward outline it with blue sometimes broken with yellow, sometimes pink, according to the part drawn.

The colors used in the violets are Mauve, Permanent Blue, and Madder Lake; a little touch of Cadmium and a little Prussian Blue can be used for





there the colors can be enhanced with Emerald Green. Rub in a local tone, add first the darker and then the lighter tints, here and there leaving a little of the canvas showing.

For the bowl take Raw Sienna, a little Burnt Sienna, some of the greens used in the leaves, Silver White, and a touch of Madder Lake. To give the surface of glass use a little medium as given in the directions last month. The brush marks must be sharp and decisive. The same remarks apply to the vase. The color is varied with more Antwerp or Prussian Blue and less Raw Sienna. For the background use plenty of Silver White, a little Yellow Ochre, Madder Lake, and Permanent Blue. The same colors can be used in the foreground. Sable brushes will have to be used here occasionally in finishing, so as to give a good representation of the picture.

WATER-COLORS: In giving suggestions for painting the study in the March issue of *The Art Amateur*, I advised the student to place the paper over a wet blotter. The violets, given this month, having so little background, and depending entirely on sharp, brilliant touches, would be rendered, perhaps, better on stretched paper or a pad. The pad is often troublesome, for it bubbles up when it is very wet. To stretch your paper on a board, turn about half an inch under all round the required size, then wet the paper back and front, omitting the parts turned under. When the paper is thoroughly wet glue the edges to a board and leave it to dry, which it will do in about an hour. Paste is sometimes used successfully, but it will often pull up on one side and spoil the whole. Mice, if they get a chance, will eat around the edge to get at the paste. The paper should be 140 lb. weight, hot pressed.

In sketching in the picture a pencil should be used on dry paper, as water-color would dry too quickly, and then it would be difficult to remove the outline.



the deepest touches, and Silver White completes the number of colors. For the leaves use light and dark Zinnober Green, Permanent Blue, a little Raw Sienna, Silver White, and for the grayer tones use Madder Lake. With the greens here and

there the colors can be enhanced with Emerald Green. Rub in a local tone, add first the darker and then the lighter tints, here and there leaving a little of the canvas showing.

wet, and that it is symmetrical. When pressed down it must be able to recover its form instantly. A brush of this description carries power with it and enables you to press the color well into the paper. Draw the essential parts carefully, always taking the outside lines first. Look for angles in preferences to curves, and leave the small details to the brush.

The colors to use in the flowers are Permanent Violet, Alizarin Crimson, Rose Madder, and French Blue. For the leaves use Dark and Light Hooker's Green, Raw Sienna, and in the clearest shadows Sap Green. For graying the greens use Rose Madder. In the bowl use Raw Sienna, some of the greens used in the leaves, and a little Vandyke

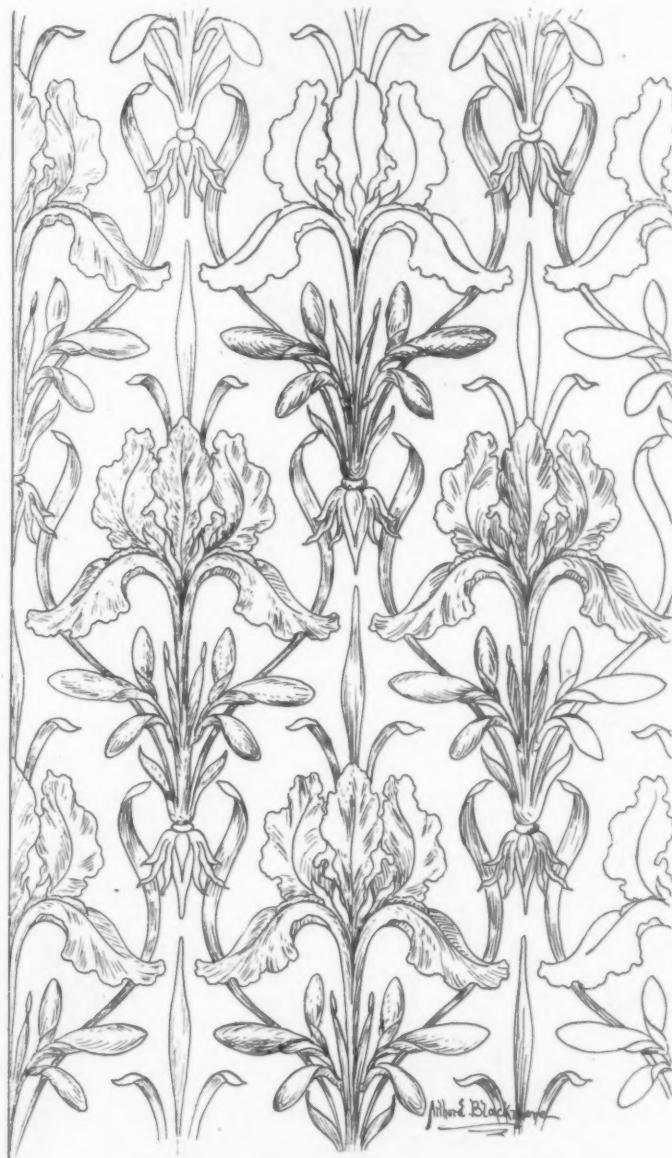
you get too much pastel on the paper flip it from behind, or use a brush. It would not produce the effect of the picture to rub the different shades together. One color should be put singly on the top of the other, and a much more brilliant effect will be the result. Until the paper is covered



ed the true effect cannot be felt, and it is, therefore, desirable to see to that the very first thing. Pastels should be framed as soon as complete, or if a frame is not desirable, a piece of glass attached round the edges with a binding which comes for the purpose will answer very well. There are different methods for setting pastels, but it generally results in the loss of some of the bloom and beauty of the work. RHODA HOLMES NICHOLLS.

THE landscape painter has his trials and tribulations just as other artists have theirs. The portrait painter cannot always choose his subject, but must sometimes paint that which does not interest him, and the landscapist must accept as a subject whatever Mother Nature and the seasons combined see fit to offer him. When he would paint sunlight the sky clouds over. When he is interested in finishing a gray day sketch "Old Sol" finds a break in the clouds, through which he winks and blinks, spoiling the gray effect. Some artists would choose always to paint the fresh, delicate greens of springtime, while others much prefer the rich coloring of the autumn foliage, and again there are those who would always paint snow scenes. But regardless of these preferences, the seasons come and go in regular order, giving to each an opportunity to indulge his taste.

While it may be wise for an artist to make a specialty of whatever sort of landscape best pleases him, it would be a very great mistake for the student to follow his example. The amateur who aims at being a successful landscape painter should attempt every available subject regardless of his own preferences.



CONVENTIONALIZED TREATMENT OF THE IRIS.

Brown. The white is the paper, and it is unnecessary to use Chinese White, unless the purity of the paper has been lost. Tint the white here and there with Cadmium. The background is put on all at once with a full brush, using Cobalt, Rose Madder, and Yellow Ochre. It is advisable to dampen the paper with clear water before painting the background.

PASTEL COLORS: A piece of velvet pastel paper of the required size, a large box of pastels, and a piece of charcoal are the materials used in reproducing this study in pastel. A few stiff pastels for the drawing will also be useful. Cover the background first, and in a broad way suggest the masses, working up by degrees to the detail. If at any time

WHEN mixing colors be careful not to over-mix them. Students not infrequently mix and rub the colors together until they take from them every bit of life. And again, sometimes, when criticized for so doing, they go to the other extreme, and, in their attempt to use pure color, place on canvas what they never have seen and never will see in nature.



THE CERAMIC DECORATOR.

ORIENTAL DECORATION FOR A CHOCOLATE SET.

THE design of a chocolate pot suggests the finished piece, and the large working drawing, together with the pitcher and cup, give the design with various changes, suggesting additions which a skilful painter may make.

Draw the design with great care upon the china to be decorated and outline the drawings with gold or with deep blue, and fire. Such accurate work might be lost if left only in India ink while the background colors are painted.

Put in a background of rich Oriental blue by grounding. Leave clear lines of the design and paint steel-blue lustre in the centre of the chocolate pot, cups and saucers, and pitcher, and on handles. Work out the Oriental design with raised paste and white enamels and some flat gold, and have flat gold ornamental work over the lustre of the handles. The steel blue will reflect the white enamels. The blue background should be of a rich, dark color, highly glazed, to accord well with the steel-blue lustre.

For an Oriental effect in *silver lustre* and *purple*, dust in a background with one of the beautiful pansy colors that come for grounding and paint the figures in a lighter shade of purple; entirely cover the china for the first firing. For the second, paint silver lustre at the back of the lines and shapes, leaving the general color of the china purple. Silver lustre put over fired color has an Oriental effect. The finish for this scheme of color might be paste, with gold or platinum. If enamels are used they should be of a light shade of violet or of cream.

For a green set, paint the china with dark green lustre until it is even. It may be done in two firings. Then commence the drawing. As lustre does not absorb gold or color, the work may all be over the lustre, and by this method the trouble of cleaning the edges of design is saved, and a clear effect is easily secured. Oriental decorations are usually in single colors, with gold and bronzes, or in a skilful combination of rich colors.

Finish the green with darker green and gold and bronze, or use it merely as a back-



ORIENTAL DECORATION FOR A CHOCOLATE POT.

(See Working Design on the opposite page.)

with gold and enamels, and the most magnificent effects of rich color are to be desired.

F. R. P.

COLLEGE COLORS ON CHINA.

APPROPRIATE decoration must have regard to shape and use of the article decorated, but location may also be considered. I would not paint the chrysanthemum on china for a Yale man, nor crimson color for a Princeton student, but would have regard for their fondness for their own college colors, and I would send the crimson to Harvard, where it belongs. Let Yale china abound in the richest of deep blues, and the china for college girls have the exact shades of their own college ribbons.

China, being so closely associated with one's personal belongings, may be decorated quite for one's self alone. The verses and mottoes of college life are quite too dear to be tucked away and forgotten in musty drawers.

If an order or present is for a college room, get the college colors, and make a design that will mean something. With the colors as a foundation for thought and beautiful shapes of china much originality may be displayed in the decoration. The emblematic colors will add to the value of the china long after college days are over.

The decoration should be very beautiful, for the colors selected by the various colleges are fine for an effect. They need not be grotesque in design, yet if one has the gift of caricature, comical sketches of college life may be used effectively in monochrome, with class quotations and happenings of the year, head sketches, quick sketches of boys and professors, or of the games football, basket-ball, or a racing scene. If one draws well, a set of steins with scenes from college life could be painted effectively—for Yale in dark blue; for Harvard in crimson and gold; for Princeton in orange

and black, with the tiger; and for the military and naval academies in red, white, and blue. Uncle Sam looks well on china, and is often portrayed in daily publications in a way that would be appropriate for steins and loving-cups. The college yell may be written among the scrolls and sketches and the class motto. Unless this kind of drawing can be done in a clever and individual style, it is better to have just conventional designs in the right colors, and the class or fraternity pin may be used instead of a monogram.

Fancy the daintiness of a tea-table in the room of a Vassar girl, where all the china is appropriately decorated in rose and silver gray. Tint the cups and saucers with whatever pink your kiln will fire best. Insert gray panels, bearing the class motto, in raised gold. Use pearl gray in powder for grounding and accent the raised gold with rose enamels. Ruby lustre, tinted very thin, will give just the Vassar shade of pink. The fruit dish of this set might be tinted in gray, with scrolls of rose and gold, with rose enamels; and the cake plate entirely in pink, with gold border, and the class flower worked out in gray and pink enamels. Such a set would be treasured for class reunions and become a pleasant souvenir of college teas, with the colors fadeless and fresh.

Amherst's violet shade of purple is beautiful for a border, and may be secured by using one of the pansy colors. The carnation of Cornell is easy to get in mineral colors, but the scarlet of Boston University is more difficult. Tint with red, and after firing wash over with Carmine No. 2.

Brighten the brown of Brown University by using plenty of gold. For Columbia and Barnard College, tint with light blue, or use the blue the same as for Delft decorations, but lighter and more delicate. Dartmouth brings in the color that is a favorite for china—green. White and gold and green is always a beautiful combination. The College of the City of New York has lavender, which tints well, and any flower of lavender color may be used in the scheme of decoration.

In Harvard's crimson the red rose is the emblem. Tint a claret cup with ruby lustre, which, put on in medium tone, fires a rich crimson. Paint red roses in groups—rich Jacqueminot roses—and although other colors are introduced in the painting of roses, let the general color of crimson predominate.

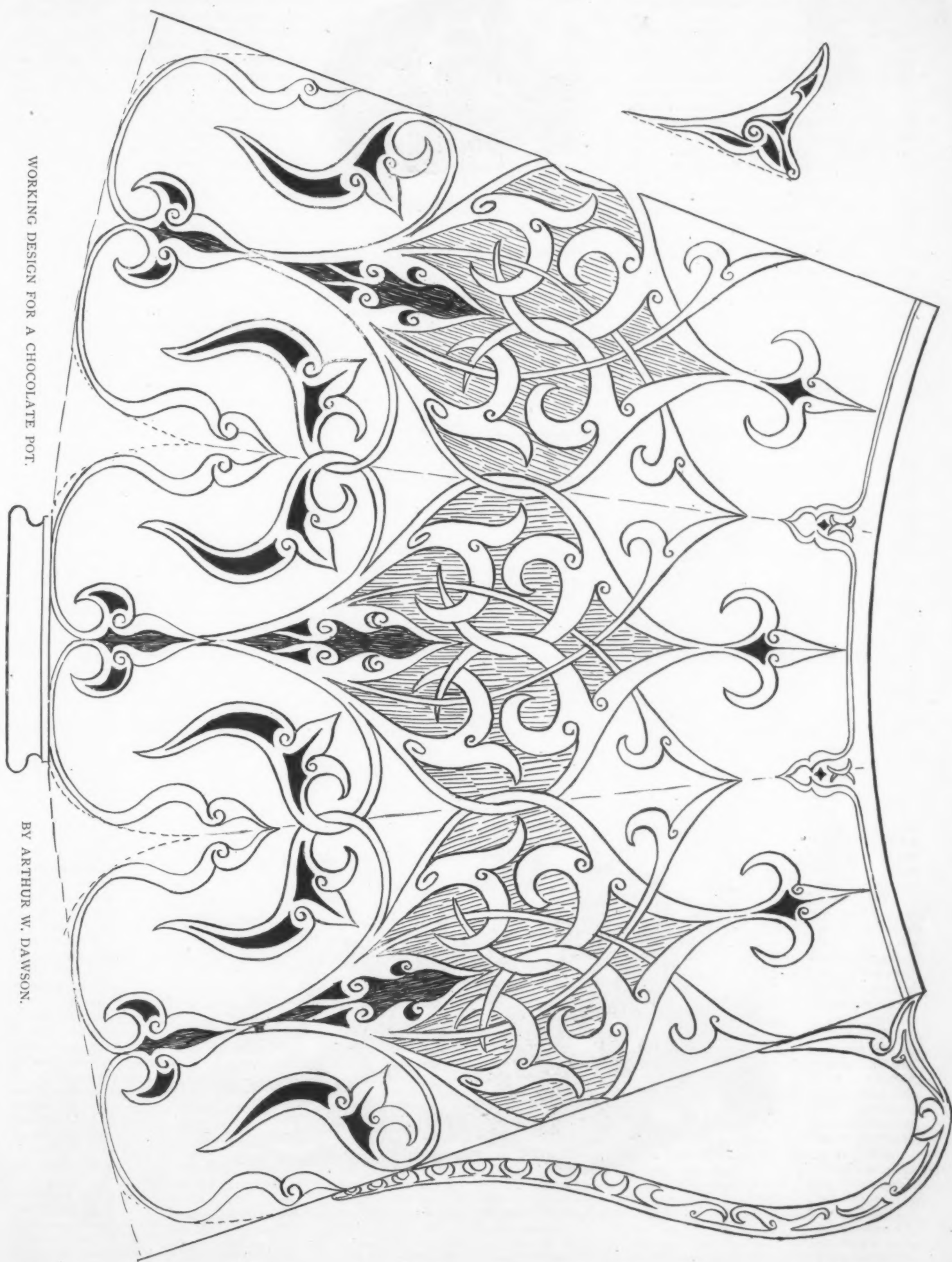


ORIENTAL DECORATION FOR A CUP.

ground for Persian reds, blues, and yellows. Endless detail may be brought into Oriental effects, for the natives are absolutely lavish



ORIENTAL DECORATION FOR A MILK JUG.



WORKING DESIGN FOR A CHOCOLATE POT.

BY ARTHUR W. DAWSON.

Gold and ruby lustre conventional ornament, combined with red roses, would be pretty for Harvard teacups.

Underglaze would be the best medium for the orange and blue of Kentucky University, as both colors come out clear and strong in the underglaze process. Purple asters, painted on a gold background, would represent the Royal purple color of Williams. For the blue and red of the University of Pennsylvania use a border of dark blue on the white china, with an edging of red and gold. Violets are the flowers that are the token of Yale, and the letter Y is frequently used in the decoration. It is possible to get in lustre a bluish violet color; that tinted over a violet holder or small vase harmonizes beautifully with the favorite flower.

The verse effusions with which college life abounds may be inscribed under a plate or cup, or among the decorations. A college song, with musical notes, or a class poem may be kept forever on a loving-cup. Letter the lines carefully with one of the college colors, and surround with gold scrolls. If for Princeton, the letters might be in black, and the scrolls in orange and gold. The conventional chrysanthemum border given in the last issue of *The Art Amateur* would go well with Princeton decorations.

The cardinal of Wells College and garnet color of Swarthmore, or the yellow and white of Bryn Mawr, could be used in Oriental borders, with gold and paste and enamels. The smallest bonbonnière decorated choicely in this way will have an originality that mere flowers and color cannot cope with. The design for a chocolate set, given this month, would be very beautiful if painted in these college colors.

White, as the emblem of Smith College, can be portrayed by the finest of white china, with gold border and white enamels. For Lafayette, paint a set of white plates with maroon borders, and the college flag in maroon and gold, with white enamels over the maroon.

The simple combinations of pure color require very few firings, but accurate workmanship. Gold is appropriate with all the college colors, as the emblems are usually set in gold mountings. If there is necessity for several firings, as when paste and enamels are used, make firetests of the colors to ascertain how many firings they will bear without change.

Sketches of college buildings or interior sketches of rooms and objects will become historical, and all these things may be inscribed in panels or painted on tiles for a fireplace. Such a fireplace is in itself quite ornamental and unique, and in after years will recall happy memories of "days that are no more." F.R.P.

CHINA should always be wiped off with alcohol before beginning to paint, and edges of plates and handles of cups and vases the last thing before gilding.



THE ART OF MINERAL PAINTING.

V. TINTING.

THE directions given for the preparation of powder colors for tinting apply equally to the use of tube colors, which is the form most familiar to amateurs. The color as it comes from the tube needs no addition of fat oil, but is to be thinned to a good working condition with balsam, and lavender or other slow-drying oil added in sufficient quantity to keep it moist as long as necessary. Exact proportions cannot be given, as the condition of the color in tubes varies so much. If from long standing the oil has separated from the color, a large quantity may be forced out before any amount of color is available. This had best be discarded. There will be enough oil in the color remaining in the tube, and balsam is better for a thinning medium.

Wipe the china thoroughly the last thing before applying the color. Dust will accumulate, and we must needs use every precaution to guard against it. Have pads and brushes all at hand, that there be no hindrance or necessity for undue haste. Suppose the article to be tinted is a plate. Use a large brush; one of the bristle brushes will do. Apply the color quickly without trying to make it smooth. Then, holding the plate on the left hand, give it a general pat all over with the pad. Repeat this, making the strokes closer together, but not finishing any one part more than another, until the tint is

another. Keep the plate turning constantly, which is a little trick easily acquired, the motion being given principally with the thumb and little finger.

If the rim of the plate is to be shaded into the white centre, give the latter a coat of balsam with lavender, just beyond where the color is to end, and stop the color a little short. Carry it on with the pad, and if necessary take a clean pad and work back; it should blend off imperceptibly. If two colors are to be used on the same article, have both prepared before beginning the work. In some cases both may be laid in at the same time, using of course separate brushes and pads for each, and a clean pad to blend the two together. In any case, the second color must be joined to the other before it has a chance to dry. For instance, a pretty effect for a chocolate set is Light Ivory Yellow at the top, running into Brown No. 108 at the bottom.

There is an unlimited field for the exercise of taste in the combination of colors. A cup tinted outside with Celadon, Light Ivory Yellow, or a mixture of Fusible Lilac and Light Sky Blue, and lined with Deep Red Brown (very delicately), and with gold rim and handles, transforms the plainest shape into something very dainty. Coalport Green or Celadon lined with Canary Yellow is another pretty combination, or a delicate lustre used for lining gives a charming effect.

I have in mind a set of dessert plates whereon two or in most cases three colors were combined. Sometimes there was only a hint of the third, but each represented the colors of a flower, shell, a peacock's feather, or other motif, and formed the background for an all-over scroll ornament in raised gold, with one color reproduced in the enamel. Another set, having a heavy ornament in the ware, which divided the article into two sections, was lined with Flame Red and Copenhagen Gray, with a heavy gold monogram and handles. These two colors would not blend, the gray eating up the red, but the shape made it unnecessary, and the two colors were a most harmonious combination. Unless more than one color is used, it is often best to leave some portion of the article white. It adds to the value of the color, and avoids any degree of heaviness that the solid color might have.

Three firings are necessary for such work. An expert can lay the raising on an unfired ground; but the novice must have no difficulty to contend with that can be avoided.

If, as is usually preferable on table ware, a ground is intended to be an even or a graduated tint, it should be made so. A spotted or grainy color is evidence of bad workmanship. Do not expect in this or any other case that the kiln is going to remedy every difficulty. It will most likely only make it

more apparent. All work must be as nearly perfect as possible before it goes to the final test. But there are cases where it is not desirable



"CUPIDS." FROM THE RED-CHALK DRAWING BY BOUCHER.

nearly perfect. Then any spots that are too dark or too light may receive special attention by carrying the color from one part to

THE ART AMATEUR.

to have a smooth tint. On a large, round vase, for instance, as a background for flower or gold decoration, very beautiful effects are made by breaking one color into another with a soft, broad brush, with very little if any recourse to the pad. And as the color can be laid much heavier on portions, correspondingly rich effects are obtained. A soft, creamy yellow running into browns and mossy greens may be made almost a picture in itself, and with some long curling ferns remind one of sunlight through a roadside tangle. Light Ivory Yellow and Brown No. 108 make a fine monochrome for a tall, slender vase. Flux the brown well, and in its lighter tints it will take a pretty pinkish tinge. At one side have a figure in brown, rising from the dark color at the bottom, and relieved on the yellow. At the other side work the two colors boldly together, making the browns as strong as possible at the bottom and the yellow pure at the top. But this is rather anticipating, as here we have only to do with more simple work.

Most colors need the addition of flux in delicate tints. I might say all colors but yellow, to assist the glaze, and, as in the case of the iron reds, to hold the color, which will surely rub off without it. Greens usually glaze pretty well, and need the least flux. Blues are hard, thin colors, and need the most—from one fourth to one half, and sometimes more can be safely used. Flux may be had in tubes, and also dry to use with powder colors. It must be thoroughly incorporated with the color, or it may produce spots of white. This and any addition of medium should always be ground up with the knife, but often colors are better if only broken together slightly with the brush. If the color is at all gritty it must be ground with the muller on the ground-glass slab. No matter how much flux is used, it will be impossible to get that perfect satiny glaze unless the whole is a smooth mass and perfectly blended with the oils. E. C. DARBY.



To those who love dainty, painstaking work there is no branch of ceramic art that so readily adapts itself to their requirements as raised paste, gold, and enamels.

FISH-PLATE DECORATION.

GIVE the whole plate a thin coat of Ivory Yellow, with balsam, and a good supply of lavender to keep it open. Then work some Light Sky Blue from the top down below the boat, just enough to give the silvery-gray light. Cut the fog bank along the horizon (but avoid a harsh edge) with a darker and a little warmer tone—black and turquoise, with a hint of red. Soften it up in ragged, broken masses, and strengthen the blue above in places with some turquoise. Now begin at the bottom of the plate with a sunny olive. Carry it up half way, and then break into the gray waves in detached touches, growing smaller, and with less of green and more of blue gray in them as they recede. The foreground can be strengthened with flat touches

that only on the most prominent fish, will be sufficient in all cases. In looking at a fish, it is more by the glinting light and play of color than an indication of its form that we notice the existence of the scale.

E. C. DARBY.

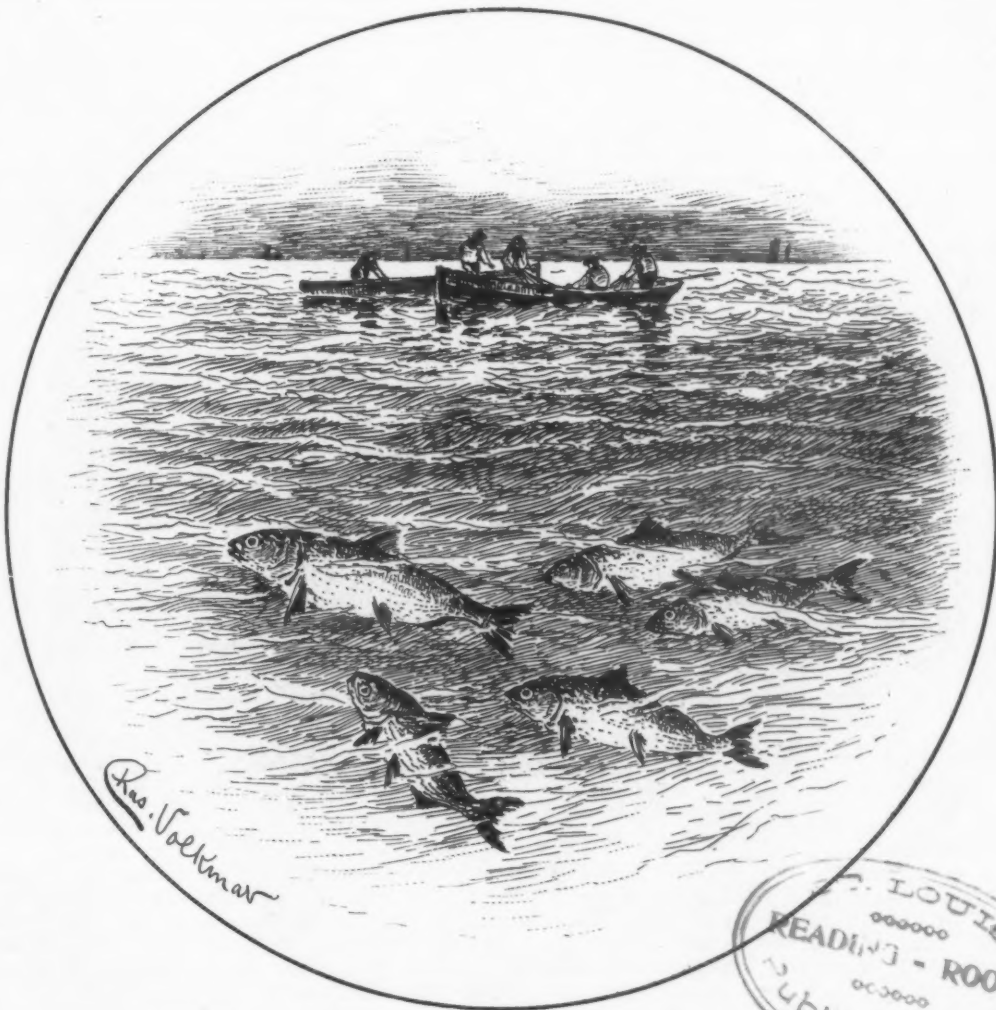
CUPIDS AS A DECORATION.

CUPIDS make a charming decoration for a vase or bonbonnière. If ever so daintily placed and not painted with too much detail, they are within the scope of the amateur who

can draw. The question that is so often asked, "Can one use mineral colors if one cannot draw?" is readily answered, "To a certain extent"—that is, one may tint, one may readily learn to lay on color, and the workmanship of gold may be acquired. While doing this one is at the same time unconsciously learning to draw. Some people can copy accurately. They are frequently the ones who cannot originate. A truly original person finds copying a labor. But after all, "a good copy is better than a poor original." Cupids must be dainty and charming and pretty, and if fascinating they must be fanciful. They must be quite in keeping with the idea of my French pupil, who asked if she might paint

"little loves." I thought of bow-knots and doves and little emblems of constancy, but not until she brought me a magnificent Sèvres plate, with centre decoration similar to the cupids portrayed, did I realize that she aimed to paint cupids.

For the cupids shown on the opposite page tint in the sky and foreground in quite ideal coloring, for it must all be light and cheerful, suggesting happiness. Outline the "little loves" very daintily with red brown or ochre, and heat until very dry in the oven. When the china is cool, paint in the flesh tones and shadows lighter than desired and with whatever other decoration the china is to have. Then fire. Three firings may be sufficient for cupids. Avoid the carmines and use carnations instead. Get pretty grays without the use of black. Most of the shadows are warm. Keep the colors open. F. P.



"WHITE FISH." DECORATION FOR A PLATE. BY CHARLES VOLKMAR.

in such a manner as to give the wave motion, and some lines of light cut out. There may be a little color given to the boats and the figures with their reflections, but do not destroy the silver-gray tone of the picture. Flat brushes, as large as can be used conveniently, will be most necessary in working this, as the color must be put on in clean, crisp touches, and not teased into a muddy, characterless condition.

The fish are pretty much gray and white—bluish gray on the back and pinkish on the breast. The eye is light yellow. Do not forget that those farthest away will be considerably influenced by the color of the water, and the details will be less pronounced.

Avoid working out the scales in such a manner as to attract attention. A few indicated with gray about the head and where the strongest effect of light and color is, and



SOME USEFUL HINTS.



IN using lustres, dip the brush directly in the bottle. The lustre evaporates very quickly and would dry before it could be used if placed on a palette.

PAINTING conventional flowers with lustre is difficult, because all the colors appear the same and are seen only in imagination before firing. Green leaves against rich ruby asters are the same *écru* tint before firing, regardless of depth of tint. Accidental colors come where they meet in a bewildering way that would make a "treatment" for flower painting in lustre merely a guide, as the treatment for subsequent firings depends upon the result of first painting. It gives great scope for originality. Almost any flower may be commenced in lustres and finished in color, the combination making a fine decorative effect.

TREATMENT for designs are only suggestions for individual handling. They need not be taken so literally as was the order of a Kentucky matron forty years ago, who sent to China for some plates to be painted after her own design. She sketched a few daisies on the drawing of a plate, and wrote "a daisy here" and "a daisy there" for a general idea of decoration which she hoped would be quite different from other imported sets. She had, indeed, a set different from her neighbors, for each of the dozen bore a copy of the daintily small writing of the Southern dame, "a daisy here," "a daisy there."

GRECIAN figures are in vogue for decoration. They are suitable where the shapes of china are simple and classic. Illustrated histories contain drawings of Grecian maidens in graceful robes and banded hair. A figure with a harp, or carrying fruit, or reclining, is always decorative. Small figures, not more than two inches in height, single, or in groups, make an effective decoration for a tea set. The study of this style will lead to endless variety of Greek borders, which may be adapted for handles and the base and edges of the china. It is a vast field of decoration, suggesting many ideas. After the outline for figures is placed, the coloring should be put in simply in soft Grecian hues. If painted on Belleek china, use green lustre in parts. It takes tones of indescribable pinks and grays, appropriate for soft folds. Use ruby and pink lustres for borders of garments and for head-dress and some gold ornaments. Soft blues and olive greens combine in the robes. Keep the entire work pure in Grecian ornament, leaving much white china.

OWING to the fact that a great many persons object to the odor of the oils used in mineral painting, efforts have been made for many years to make a preparation of vitrifiable colors to be used with water only, and we may choose now an outfit in water or oil colors, as inclination dictates. No special instructions are necessary for their use, except that the work must be thoroughly dried by heat the last thing before stacking, as they have a tendency to gather moisture from the atmosphere. They are as efficient and pleasant to use as colors prepared in oil.

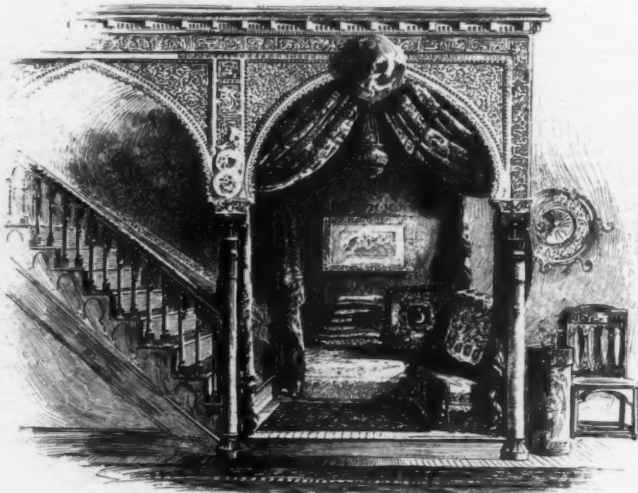
THE HOUSE.

PROGRESSIVE WOOD-CARVING.

BYZANTINE CHEST.

THE design for a Byzantine chest which is given in this number of *The Art Amateur* shows two repeating panel drawings, one for the front of the chest, which, though made in one piece to save expense, is carved to represent two panels, and is further enriched by three pilasters and a top border. The same design and construction is also used on the ends. The other design shows the panels and border for the cover.

The chest as given here is put together by dovetailing, which is somewhat more expensive than mitring, but in a piece of this size, which should last for centuries, and be handed down as a family heirloom, strength and durability should first be considered, and no other method of construction is as lasting. I should also advise you to let the dovetailing show on the outside, rather than be made "blind," as it adds to its substantial appearance. The cover of the chest is stronger and looks better if made in two framed panels, but the cost will be less if it is made in one piece, in which case it should be of seven-eighths of an inch wood. The boards must



TREATMENT FOR A HALLWAY OF A CITY HOUSE.

be thoroughly seasoned and put together with dowels, or they will crack and warp. This method of construction necessitates more work in cutting down the background, but the general effect when it is finished will be the same. The border on the sides of the chest underneath the cover can also be omitted if desired, still further reducing the expense and also the amount of carving, but if this is done the pilasters should be made a little thinner than given.

As the carving must be done before the chest is put together, the panels, pilasters, and border must be cut and exactly fitted, and the frame for the cover panels made and fitted together, but not glued. This done, the chest is ready for its decoration. The pilasters and border, being more simple in design, are taken first. There are seven pilasters—three in the front and two on each end, the centre one in front differing slightly in design.

The initial steps in the work are the same in all styles of ornament, but for the benefit of those who may not have seen the articles preceding this, I will repeat once more that the design must be transferred to the wood with the nicest accuracy, using carbon paper and a hard, blunt point, after which the outlines are cut with a veining tool, just outside of, but not removing, the tracing marks.

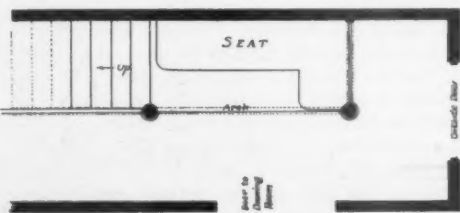
The outlines of the leaves are then cut sharp and at a right angle to the background, using a chisel or flat gouge, as best suits their contours. The outline of the entire design must be cut and the background removed before the modelling is begun. For the border and pilasters it should not be cut down more than an eighth of an inch. Particular attention should be given to making the background clean, especially in the corners. This does not mean that it must be perfectly smooth. A wavy effect, with a few tool marks showing, is very effective if there are no bits of wood left clinging where they do not belong. The modelling of the Byzantine leaf is very simple, the chief thing to remember being that the first point on either side of the leaf as you follow the stem up is rounded, while the remaining ones are hollowed, leaving a ridge between each point. The hollowing of the leaves is done with a medium-sized fluter, and should be deepest at the broadest part of the point, gradually dying out toward the stem. It should be done in such a way as to leave the ridges between the points cut sharp, and following in their curve the general curve of the leaf, making them approach each other and die out toward the stem. When this is done, the heavy line in the points, as shown in the drawing, is added with a veining tool. The modelling should not in any place be deeper than the level of the background.

The process of carving the panels is precisely the same, with the exception that they are cut about twice as deep. The sides of the points should be undercut somewhat on the inner curves. This is indicated in the drawing by increased heaviness in the outlines.

It will be noticed that the treatment of the ornament in the scroll on the border of the cover differs somewhat from that on the other parts of the chest.

This is the early form of the leaf. The Byzantine ornament was an outgrowth of the Romanesque style, and at first partook very strongly of its characteristics. This treatment is given to show the gradual evolution of the present style from the earlier form. If the modern treatment is preferred, the points of the leaves can easily be lengthened and made sharper.

An inexpensive "antique" finish for the chest, which can easily be applied at home, is composed of Burnt Umber and Lamp Black, mixed rather thin with turpentine and a little dryers, varying the proportions of the coloring matter to suit the taste. Apply with a stiff brush and work it thoroughly into all of the corners. After the first coat is dry brush



PLAN FOR THE HALLWAY OF A CITY HOUSE.

off any superfluous deposits of color, and apply a second coat, to which has been added some boiled linseed-oil. The color should be thin enough to allow the grain of the wood to show through.

When it is perfectly dry apply a coat of wax polish with a stiff brush.

KARL VON RYDINGSVÄRD.

A CITY HALL AND A COUNTRY HALL.

THE entrance hall to an ordinary city house is a difficult matter to treat artistically. The most satisfactory results may be obtained by widening it at the expense of the reception-room, which generally opens off it, and throwing the stairs back to a large central hall formed out of one of the parlors. But this involves reconstruction of a large part of the house, and is likely to be an expensive improvement. Short of this, however, something can usually be done in the way suggested in our smaller illustration. The plan accompanying it explains the construction. In place of the usual newel-post at the foot of the stairs an ornamental column is erected with a companion column nearer the door, carrying between them an arch in any light

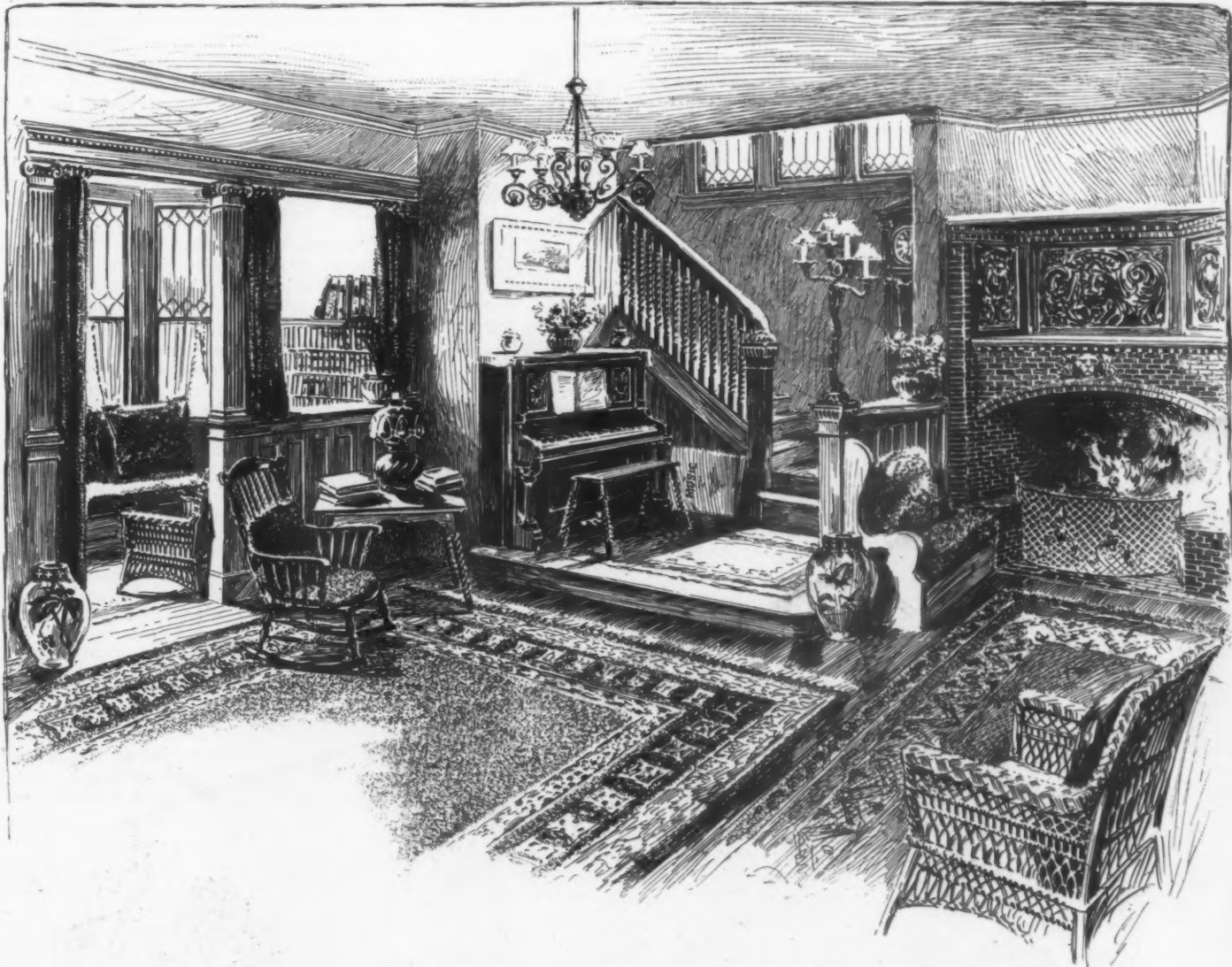
the family. It can contain a piano; the large and well-lit bay opening off it may be fitted with book-shelves, to be filled with light literature only—nothing requiring serious study; and in winter the ingle-nook with its inviting benches will be an ideal place for a familiar chat. The walls should be treated in distemper or flatted oil paint of a light, warm buff; the woodwork can be white or cream color, the curtains and portières dark green. The rugs can be chosen to harmonize with this coloring, a dull pale green, dull pink, and white. The plaques let into the chimney-breast may be in hammered brass.

EMBROIDERY.

THE tulip design given in the supplement will be equally effective either as a border

of orange. A good material for a table-cover would be sage-colored linen of a rather dull grayish tone. On this embroider the tulips in white, shaded with pale Nile green, with just a suggestion of pink in some of the blossoms. The best effect of color can be obtained by choosing as a model some natural flowers having these delicate tints. The leaves and stems are of olive. Use very light tones in shading, to gain the effect of high lights. This treatment gives a brilliant and charming result to the entire piece of work.

Various materials and colors may be selected both for portières or table-covers, but on the shade of the background, of course, depends the treatment of the design. In work of this sort all artistic effect is gained by a judicious choice of colors. Raw, crude



HALL AND SITTING-ROOM IN A COUNTRY HOUSE. DRAWN BY W. P. BRIGDEN.

decorative material, say "staff" or terracotta. A low partition running from this outer column to the wall guards the alcove thus formed from draughts from the door, and it can be fitted with a seat and made into the cosiest of cosy corners. As it confronts the drawing-room, it will be very serviceable on social occasions when a "crush" is to be provided for. Our artist has indicated what can be done with it, following the Moorish style of decoration; but it can be treated in any way that will accord with the owner's tastes.

In a country house plenty of space is or ought to be available, and the hall can be made no mere passage-way, but a most attractive living-room for the general use of

for a portière or a table-cover. It may also be adapted to use as a cover for a sofa cushion, or on white linen as a centrepiece for table decoration. The colors may be as varied and gorgeous as one may desire. A more subdued result will be obtained by choosing soft yellows for the tulips, or white turgia with old pink, and quiet olive tones for the leaves.

A charming portière could be made of gobelin blue sateen. The design should be embroidered with heavy silk or floss, and with large, bold stitches, which, if rightly done, give a broad, artistic effect without excessive labor. With this shade of blue as a foundation, the flowers should be of different tones of yellow, with here and there a touch

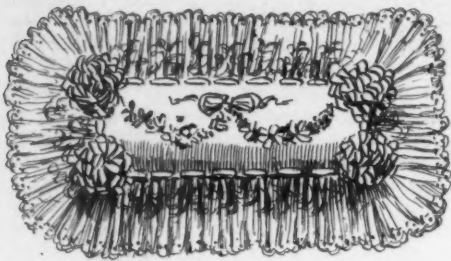
combinations can never be satisfactory, no matter how much labor may be expended on the article.

For a centrepiece select Belgian linen which is fine in texture, but at the same time heavy and firm. Embroider the entire design, leaves, and flowers in white, with delicate shadings of pale Nile green. Nothing is so dainty and altogether satisfactory for table use as white. In this case the work should all be done with filo-floss in solid Kensington stitch. The floss may be used double, but the stitches must be well blended. Let the material be kept firmly stretched in an embroidery frame or rings, as in no other way can the work be kept smooth.

LILLIE B. FERRIS.

SOME NEW EMBROIDERIES.

THE essential principle of decorative art that the ornament shall adorn some useful



EMBROIDERED PIN-CUSHION.

object in a practical way is fully exemplified in the specimens of embroidery shown at the Society of Decorative Art. The illustrations we give on this page are taken from the actual pieces. The designs are in good taste and executed with a skill and care only too rare in these days of machine-made work.

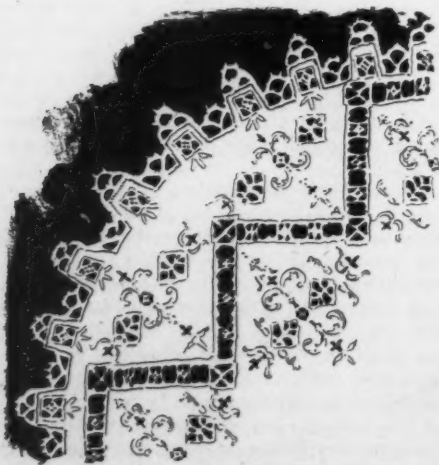
Figure 1 is a table-cover of white linen in Italian cut work of sixteenth-century design. The stitches are done in the weaving with the needle with linen thread. The edge is Reticella, and is worked in buttonhole stitch. The scroll forms are in flat embroidery done in satin stitch. Figure 2 is a table-cover of ecru linen with a border worked in filosele in different shades of terra-cotta, and is done with a long, sketchy stitch.

Figure 3 is a table-cover with water-lily decoration. The work is done in linen, cut to the shape of leaves and petals, and appliqué on the surface. The edges are couched with embroidery silk, the shading being done in a sketchy stem stitch. The flowers are in cream white and the leaves in light green, shaded with various dark tones of green silk.

Figure 4 is a dressing-table cover. The garland is done in long and short stitches of various tones of pink for the roses and of blue for the forget-me-nots. The ribbon is done in satin stitch. The border is of lace with a pink "baby" ribbon drawn through the insertion.

Figure 5 is the cushion to go with Figure 4. It is of the long, narrow shape now so much in vogue, and embroidered like the cover. The rosettes at the corners are of pink "baby" ribbon, and the edge of lace is frilled on very full.

Figure 6 is a beautiful example of appliqué work. It is designed for a table mat, and is in grass-green linen with flowers and leaves in white linen appliqué. The edges are embroidered in white silk in long and short stitch. The stamens and veins of the leaves are put in with satin stitch in light green silk. The fringe is of white linen fringed out with a second fringe of green linen laid over it.



CORNER OF AN EMBROIDERED TABLE-COVER.

The edge of the mat is done in buttonhole stitch in dark green silk. Several remarkable examples of spangled work are shown, and are in line with the recent revival of the ancient Saracen embroideries as imitated by the Spaniards and Italians. These pretty little disks of gold, silver, or polished steel give a charming effect when applied to embroidery on dainty silk or satin materials. They can be made to produce a most sumptuous effect if used together with pearls and other precious stones on velvet or heavy silk in rich couched embroidery.

E. DAY MACPHERSON.

THE ART OF VENEERING.

WITHIN certain narrow limits veneering, when properly done, may be said to check the tendency to warp, to strengthen light panels of inferior wood, to allow of the frame of a



EMBROIDERED TABLE-MAT.

large piece of furniture being composed of cheap but strong woods, such as oak or ash, and to offer a beautiful and appropriate deco-

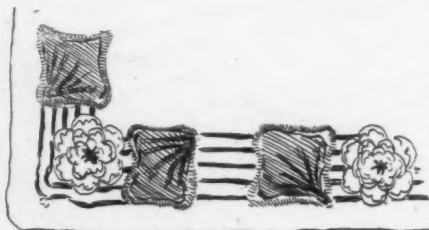
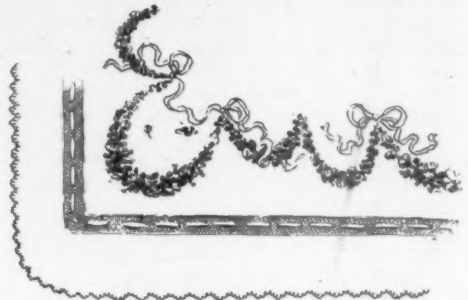


TABLE-COVER WITH WATER-LILY DECORATION.

ration for all wooden surfaces not exposed to hard wear, and not too violently curved and contorted. Its practice leads, almost of necessity, to the employment of marquetry, one of the most charming modes of furniture decoration, which is only a complex sort of veneering. We see it at its best in the works of Boulle, who used not only precious woods, but tortoise-shell, ivory, copper, and other metals to produce articles as solid and as serviceable as they were beautiful.

In the best work of the sort the precious veneer is not glued directly on a slab or block of the cheaper wood. The tendency of the latter to lengthen or contract, as well as its tendency to warp, must be completely counteracted. For this the single veneer might not be sufficient, so that it is customary, in the case of very carefully made furniture, to use several veneers, one upon the other, their fibres running in various directions, so that any tendency on the part of one piece of timber to warp in a certain direction may be checked by the contrary tendency of another piece. This secures a solid and unalterable foundation for the most beautiful and deli-

cate work in veneering superimposed. It is, perhaps, unnecessary to say that all the wood used in such work should be of the best qual-

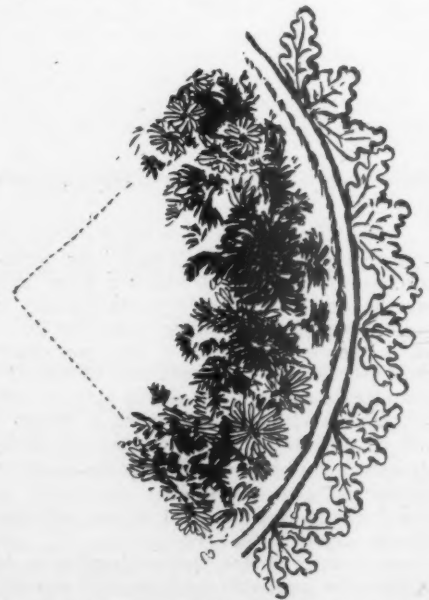


EMBROIDERED DRESSING-TABLE COVER.

ity, and thoroughly dry; but in addition it is necessary, in applying the outer veneer, to take care that its fibres run in the direction of the greatest curvature of the surface to which it is applied. This is often difficult or undesirable in marquetry work, and when different veneers from the same block are disposed so that their grain may form symmetrical figures. This last practice, however, is reprehensible on artistic grounds, as it offends the eye by its obvious unnaturalness, without, as a rule, any gain in form or play of color.

PAINTING ON STONE.—Stone of a porous substance cannot receive either oil or water-colors until its absorption has been stopped. For water-color paintings upon small and fine stone, take white of egg and well saturate the surface with it; when thoroughly dry, execute the painting with body colors and varnish with white spirit varnish. For large paintings in oils prepare the stone as follows: Melt an ounce of pure white wax, and while it is warm mix turpentine with it until it runs easily and yet is thick; add a small quantity of sugar of lead and a large quantity of French oil varnish, so that a liquid is made. Brush this on to the stone before it has cooled, and paint over it with the ordinary oil colors mixed with varnish. The preparation will make the ground color of the work, or a ground color can be painted in over it.

WALL-PAPER, if placed too near a stove or other source of danger, can be rendered incombustible by an application of alum dissolved in water. After applying a coat of the preparation the paper must be allowed to become quite dry before putting on another, as the colors of the paper will run if it be made too wet. Three or four coats are sufficient.



CORNER OF AN EMBROIDERED TABLE-COVER.

ELEMENTARY DRAWING.

II.

FORESHORTENING.—In the last chapter I spoke of the drawing of an alphabet book in two different positions. It is to be hoped that you understood the problem without the help of an illustration; but it must be confessed that if you have never studied geometry it is difficult to understand a verbal description of various positions of objects. If

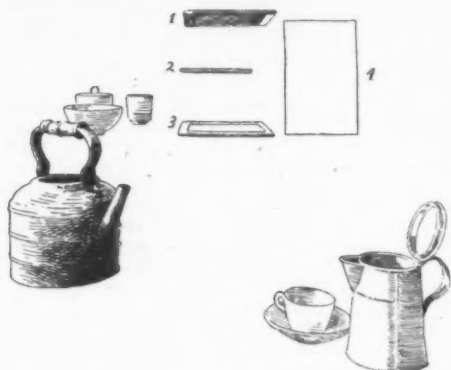


FIG. 9. Showing objects from Fig. C, here specially selected for a lesson in foreshortening. This drawing is traced from the photograph, hence the distortion of the base of the objects.

you are going to be an artist I should advise you, if you do not know the meaning of any word I use in describing objects in perspective, to look in the dictionary for its meaning; but I shall try to make these chapters clear to those who do not understand geometry. I trust that the illustrations in this chapter will make very plain to you the matter of the alphabet book, for the three horizontal slates and the standing oblong illustrate the subject graphically (Figures 9 and 10). The oblong for 4, which is exactly the same size as the slates, represents the book standing up; now you can surely understand that this is not so very difficult to draw. Ask several members of your family to sketch the book in that position, and you will find that each will make a fairly good map of it. Some will find it a little difficult to make the two sides parallel and the top and bottom lines parallel; some will make the rectangle (a figure with four right angles is called a rectangle) too nearly a square; some will make it narrower than it should be; but, as I have said, all will be able to draw a fairly good picture of the object. On the other hand, if the book is tipped

away from the spectator or lies flat upon a table, like the lower slate, and you then ask people to draw it, you will find that the majority will not get a result like 3, in diagram 9 (which was traced from our photograph). Far from it: they will draw the book as though it were standing up, almost vertical.

The ability to draw the lower slate correctly rarely comes naturally to any one. One must first be taught the theory of foreshortening, or perspective. It is the theory of foreshortening that I wish to teach in this chapter, and I think that every reader will see that these illustrations, even without any text, throw a flood of light upon the subject. The rectangle 4 and the three slates (1, 2, 3) were the same size; but of what different sizes are the pictures of them in our photograph! So you see the study of drawing includes not only the drawing of objects as we know them to be, but as they *seem* to be under different circumstances.

In Fig. 10 I have made the silhouettes of the objects 1, 2, 3, 4. An artist usually draws some such general forms as these before he puts in details, though not in solid black, but in light gray outlines. When the outlines of this preliminary sketch are angular rather than curved, the drawing is said to be "blocked in"; this method of "blocking in" is recommended to the beginner; it helps him to note the direction of forms, as in the handle of the tea-kettle; but it is not important what method you use. The important thing is how you *see*; and the silhouettes shown of the rectangle, the three slates, the inside of the bowl, the kettle, etc., represent the foreshortened forms (1, 2, 3, 5, 6, 7, 8, 9, 10), which are the principal things

down on the table should be drawn so that it is shorter from its near end to its far end than it would be if it were standing upright.

PERSPECTIVE RULES.—For the present I do not wish to introduce much about the rules of perspective—that will come later on—but I will say that in the case of the slates, the middle one, 2, is on a level with the eye, hence, on a level with the horizon—the horizon line cuts right through it. The rule in perspective is that a horizontal plane on a level with the horizon does not show its up-

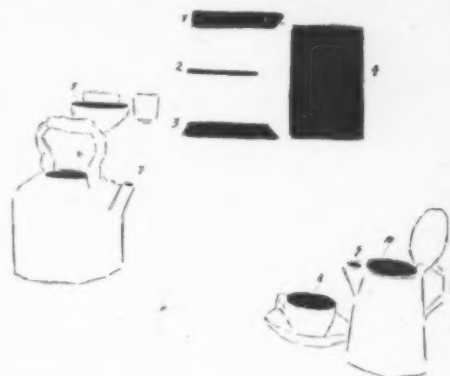


FIG. 10. Showing, in the same objects, as in Fig. 9, silhouette of the elements important in this lesson.

per or under side. Unless I otherwise define it, I shall always use the term *plane* to mean a real or imaginary flat surface.

Another rule is that if a horizontal plane is below the eye, we see its upper side; hence,

in the photograph we appear to look down upon the lowest slate, 3, and to see its top; so, too, we look into the cup, kettle, and so forth. Another perspective rule is that when a horizontal plane is above the eye we see its lower side; hence, we see the lower side of slate 1. If you will sit in front of a bookcase you can easily convince yourself that these rules are founded on fact. Sit so that your eyes are on a level with one of the shelves, and you will find that you can see neither the top nor the bottom of it. That shelf is a horizontal plane. So ordinarily is a table top, a floor, a ceiling. You will find, further, that if the shelves are below your eye, you see their top; while if the shelves are above your eye you

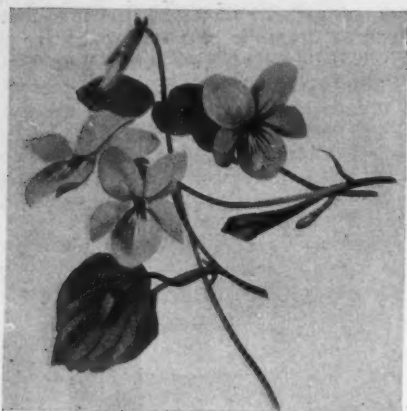


FIG. C. Half-tone from a photograph of objects placed so as to make clear the matter of foreshortening. The three horizontal slates and the upright rectangle are all the same size. The four slates illustrate the fact that a vertical plane parallel to the picture plane retains its normal proportions, or is said not to be foreshortened; while horizontal planes—for instance, 1, 2, and 3—lose their normal proportions and are said to be foreshortened. No. 2 is on a level with the spectator's eye and on a level with the horizon, therefore neither its top nor bottom is seen. No. 1 being above the eye, the bottom of it is seen. No. 3 being below the eye, the top of it is seen.

to see in this group, for in this lesson the chief idea is to teach you to see foreshortened forms correctly (No. 4 is not foreshortened). If you will now draw some books lying upon a table, you will realize that a book lying

naturally see the bottom of them.

I shall treat fully of perspective later, but just now I wish to point out to you that slate 4 is said to be parallel to the plane of the eyes of the observer and parallel to the pic-



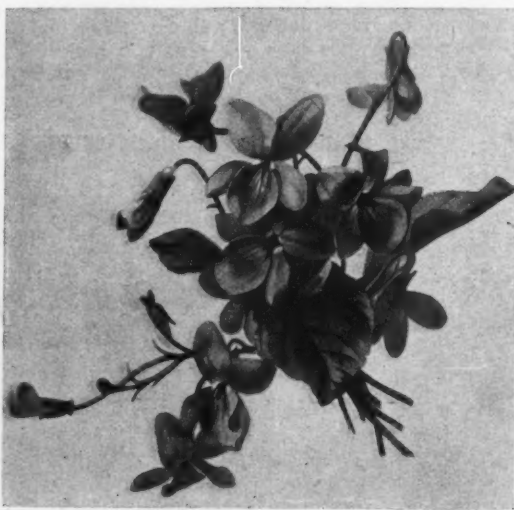
ture plane. For the present I shall use the perspective term "picture plane" to denote not a tangible object, but a vertical plane parallel to the plane of the eyes. By the "plane of the eyes" is meant a vertical plane parallel to the axis of the eyes; and by the "axis of the eyes" is meant an imaginary horizontal line running through the eyes of the observer. In figs. *A* and *B*, given last month, the window plane may be considered the picture plane become tangible. The slates 1, 2, and 3 are perpendicular to the picture plane. All vertical lines are parallel to the picture plane. All horizontal lines are either parallel to or perpendicular to the picture plane or at some oblique angle to it. The near and far edges of slates 1, 2, and 3 are parallel to the picture plane. Their right and left edges are perpendicular to the picture plane, and if we should lay a pencil on one of these slates at an angle oblique to the sides, it would be at an oblique angle to the picture plane. ERNEST KNAUFFT.

NEW PUBLICATIONS.

NEW METHODS IN EDUCATION, by J. Liberty Tadd, apply mainly to teaching the arts of drawing, modelling, carving, construction in wood, and design; but for general educational purposes and as preparatory to special education in some one craft or art, Mr. Tadd, like most advanced educators, feels keenly the need of training the senses and the muscles as well as the faculty for acquiring abstract ideas. He is severe, but, in our opinion, not too severe upon those systems which would teach ideals first, and accustom children to find in nature conformity to these ideals. This is the source of numerous errors. An idea is an abstract of many facts, and if it is to be real and vital, it must be formed by each person from his or her own experience. Mr. Tadd begins, therefore, with object lessons from shells, leaves, and other natural forms, and encourages his pupils to become fully acquainted with them by drawing, modelling, and painting them, and by reproducing them from memory and making use of them in design. He thus provides a good deal of variety, so that the pupil does not get wearied, but gains a thorough command of the knowledge which he acquires, and is led at the same time to show in which direction his natural capacity tends. All this is very useful and beneficial, especially to children and young persons; but it does not, as some of his readers may be led to think, take the place of advanced technical instruction. The work of pupils shown in the illustrations of the book is excellent in many cases, but almost uniformly falls short of excellence in the case of objects intended to be at once useful and beautiful. To acquire the principles of construction is not enough to teach a person how to put together a comfortable and graceful chair; and to be able to design and carve satisfactorily ornaments in various styles does not give the power to ornament tastefully and appropriately a given object. It must be understood that we do not by any means deny the general educational value of Mr. Tadd's method; but, at least, in its more advanced stages it should, in our opinion, be directed to the actual acquisition of some artistic handicraft; otherwise the system becomes

a sort of calisthenic or gymnastic exercise, and will fail in developing a true aesthetic sense. This is not so much a plea for a modification of Mr. Tadd's method of teaching as for an extension of the principle of reality on which it appears to us to be founded. Most of the work now being done in manual-training schools and schools of art will be wasted if it cannot be carried forward into mature life. At the same time, it must be admitted that we have already too many mediocre carvers, painters, designers, and the like. What are most needed are persons who can carry right construction to the point of beauty. But though Mr. Tadd seems to us to fail in this matter, he is unquestionably far in advance of the inventors of systems that consist almost wholly of drill and apparatus; and we commend his book to teachers, parents, and others interested as the most sensible that has yet appeared on the subject. It is very fully illustrated. (Orange Judd Co., \$3.)

COMPOSITION, by Arthur W. Dow, is a useful collection of examples and hints indicating how the study of art may be carried on by starting with creative work and relegating representation to the second place. Mr. Dow has taken the hint from the Japanese, but he explains and develops his plan in a way of his own. He recognizes three sorts of composition—in line, in dark and light, for which he prefers to use the Japanese term "notan," and in color. He gives many examples of the first two kinds, making frequent use of the Japanese prints belonging to the Boston Museum of Fine Arts, of which he is curator. He would have the pupil use Japanese materials, brushes, paper, ink, and



ink-stone. In short, he is a whole-souled advocate of Japanese methods up to a certain point. We do not believe that his system will supersede the more scientific training now given in our art schools, but it should be a useful adjunct to the usual course in which composition plays too subordinate a part. His numerous examples are, as a rule, well chosen, but only those printed with the text are quite satisfactory. The half-tones, though separately printed, are very poor and convey but little idea of the beauty of the originals. (J. M. Bowles, Boston, \$1.50.)

PICTURE-TAKING AND PICTURE-MAKING, a volume issued by the Eastman Kodak Co., does not undertake to tell the reader everything about photography, but it does undertake to start and guide him in the right direction if he happens to be an amateur photographer. It tells of cameras, plates, and lenses; of snapshots, time exposures, and flash-lights; of portraiture, landscapes, and the photographing of moving objects; of developing, printing, and enlarging. All its hints are given concisely but plainly, and are of approved practical value. Its recommendations are by no means confined to the manufactures of the firm whose name its bears, but, we should say, include everything which the reasonable amateur will want to know how to do. (The Eastman Kodak Co., Rochester, N. Y., 50 cents.)

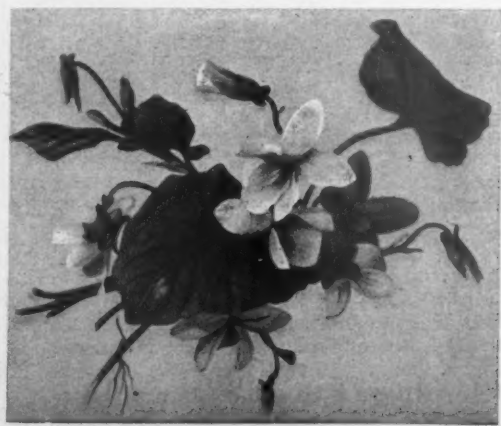
HOW TO ENJOY PICTURES, by M. S. Emery, with a special chapter on pictures in the school-room by Stella Skinner, is notable

chiefly for its common-sense views, its avoidance of technicalities and theories, and of all discussion of the merits of those great original works which in the nature of things can be seen only by the favored few. It is a book for everybody who can secure and enjoy good photographs, illustrated magazines, and books, and, perhaps, a few rare etchings or engravings. The author's views may be summed up by saying that she admits that no one can become a judge of art simply by studying reproductions; but that it is not necessary; what is needed is that "we shall all learn a larger measure of appreciation" of the art that is available. To this end she classifies existing good reproductions according to subject, and tells what merits these prints have or should have. They should give the composition, the meaning, something of the sentiment, and even a hint of the color of the originals. Miss Skinner's chapter is full of good suggestions. The book is illustrated with half-tones of varying excellence, some of those toward the end appearing to us the best. (The Prang Educational Co., \$1.)

THE VIRGINIANS, a Tale of the Last Century, forms the tenth volume of the biographical edition of W. M. Thackeray's complete works, edited by Anne Thackeray Ritchie. As usual, the introduction forms a highly interesting feature of the volume, and the letters dated from New York, Philadelphia, Charleston, and other American cities during the winter of 1855-56 give entertaining accounts of some amusing incidents that befell the brilliant writer as he pursued his lecturing tour through the States during the period mentioned. The thirty or more pages devoted to his travels here, and in his visits to certain cities in England and Scotland the following year, are enlivened by reproductions of the author's sketches, some of them being drawings that accompanied his letters to his family to illustrate the types of negro character he encountered on his journeyings in America, and one or more others that were designed to record the fashions of 1878. The interest of the story itself is also enhanced by more than twenty-five full-page illustrations by the author. (Harper & Brothers, \$1.75.)

THE WIND JAMMERS, by T. Jenkins Hains, is a collection of sea stories, most of which deal with the perils and hardships endured by the mariners whose course lies around Cape Horn. To write an interesting tale of the sea is not an easy task, for in it the feminine element, so potent in other kinds of fiction, is usually subordinate or missing entirely, and in a collection of such stories a certain sameness is almost unavoidable. Mr. Hains has surmounted this difficulty very successfully, and his book may be recommended to all who enjoy the romance of the ocean, and their number, it is needless to say, is great indeed. Mr. Hains' style lacks literary polish, but it is clear and forcible, and shows besides a familiarity with nautical matters which is one of the most essential features in such work, a fact which is too often forgotten by many writers in this department of fiction. (J. B. Lippincott Co., \$1.25.)

LETTERS OF ROBERT BROWNING AND ELIZABETH BARRETT, 1845-46, fill more than a thousand printed pages, which are divided into two good-sized volumes, each embellished by portraits of the writers, reproduced from oil paintings by Gordigiani, and fac-simile of letters that passed between them during the period of their courtship. In the





prefatory note written by the son of the extraordinarily gifted couple, he states that this correspondence comprises all the letters written by his parents to one another, as after their marriage they were never separated.

The first of these missives bears the date January 10, 1845, and the last March 25, 1846, and the writer cannot but regret that copious extracts may not be given.

The epistles certainly form in their entirety the most delightful collection of love letters ever published, for apart from the spiritualized expression of an overwhelming affection, in the course of these records there are the natural comments upon many celebrated people with whom they came in contact, as well as an exchange of thought regarding the writing upon which they are engaged and the reading they are each pursuing. Space might be taken to call attention to a letter of Browning's, dated in 1845, in which the poet gives expression to his views upon James Russell Lowell, and another of Elizabeth Barrett's in answer, in which she voices a concurrence in Browning's estimate of the American writer, and likens him in a supposition to "most of the American poets, who are shadows of the true, as flat as a shadow, as colorless as a shadow, as lifeless and as transitory." These are interesting to our compatriots as the impression made by the Cambridge writer upon two figures in English literature in 1845, in contrast to the great popular favor he won for himself in political circles there some decades later as United States Minister to the Court of St. James. Among other allusions to American men of mark, one will read some views recorded in either volume by Elizabeth Barrett upon Poe, who dedicated a volume to her, and Browning's comments upon the brother of President Polk, "a tall, gaunt, hungry man appointed Ambassador to Naples," who is surprised to find the Diplomatic Body at Naples does not speak English. The English poet inquires, "Is that not American entirely?" From these random comments one might suppose that Browning did not take Americans as seriously as Americans take Browning. Browning said not long before his death, "There they are, do with them as you please when I am dead and gone," and



ONE OF THE NEW SHAPES IN CHINA.

English readers will be grateful to the hand that gave them to the public. (Harper & Brothers, \$5.)

MISS AMERICA, by Alexander Black, is a series of photographs showing the American girl from many points of view—social, intellectual, artistic, literary, athletic, and so forth, accompanied by some very amusing text. (Charles Scribner's Sons.)

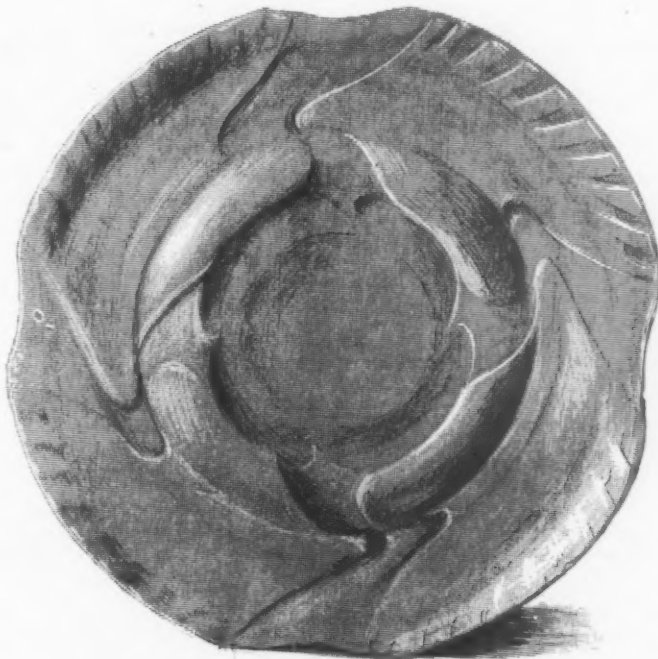
CORRESPONDENCE.

All manuscripts and designs sent to The Art Amateur on approval should be accompanied by postage sufficient to cover their return if not desired. No packages will be returned otherwise.

CHINA PAINTING.

V. H. says: "Please tell me what colors Cecilia Bennett uses when she dusts on dry powder after a piece of china has been finished, in order to give it a brilliant glaze, as she describes it in her article on page 64 in the February issue of The Art Amateur. What make of dry colors and what shades does she use? Can one possibly use any of the matt colors one happens to have in this way? How would you treat the lower part of the bonbonnière after Arthur Dawson, also in the same number?"

It makes no special difference what colors are used if only they are well ground; and this can be accomplished by grinding on ground glass with a muller, using water only. When satisfied that they are sufficiently ground let them dry and pulverize them with a palette-knife, when they will be ready



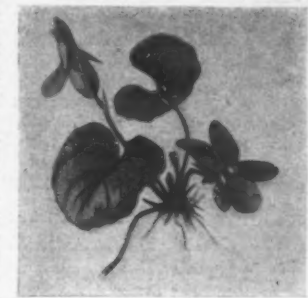
ONE OF THE NEW SHAPES IN CHINA.

to use. We would suggest as a few practical colors for dusting Albert Yellow, Yellow Brown, Turquoise Green, Turquoise Blue, Brown Green, Dark Green, Black, Blood Red, Ruby Purple, and Carmine. These colors can be mixed, just as oil colors are with medium, by substituting water, and then letting it dry out, which takes but a few moments if placed in a warm place. The matt colors can be used in the same manner as the glazed colors. The same motive that has been used on the top of the bonbonnière would be the only suitable decoration, unless a solid tint of one of the colors used on the top is preferred.

At Miss M. T. Wynne's store is a large and varied assortment of white china for decorating. Some of the new shapes this season are extremely graceful. We have selected three, which we show on this page as being especially unique. A charming treatment would be to decorate them in panel effects. They are fine shapes for lustres, because the curves of the china show the radiating quality of the lustre, and reflect beautiful colors. Tint the panels with light yellow lustre, and paint on them suitable designs—the sprays of violets, smaller than on the opposite page, or more closely grouped; or little roses; or cupids, very small and dainty; or Watteau figures with landscapes. Paint the china with light or dark green lustre, ruby, or steel, and surround the panels with a tracery of raised gold. The handles may be painted with lustre and only parts with gold.

R. L.—Some underfired decorations on china may be remedied. A light painting may be continued with more color and fired strong. A wash of flux will bring a glaze and make the colors lighter.

Heavy colors underfired are apt to peel off if refired and are difficult to remove with hydrofluoric acid, and leave a dull surface on the china when removed. If paste should be underfired it will never be satisfactory. It may be sandpapered off. Unless the china is valuable and the rest of the painting satisfactory we do not advise spending much time and money on imperfect pieces. Hall's eraser is a new medium for taking off color, and has the merit of being not in the least dangerous to use. Underfired gold should be put back in the kiln without burnishing and with a thin wash of gold over the first gold. Enamels will often glaze in second firing, and be just as perfect as if carried to perfection in first fire. But



if enamels are of a soft quality and used on French china, they may chip off. An enamel that needs a hard firing is the best.

E. D.—You must keep the principal color in your design pure. If it happens to be carmine, of course you must dust with that color. If a portion of your background color is lightly dusted over a part of your design, and is a harmonious color (by that I mean a complementary color), it will only throw the part of the design over which it is dusted in deeper shadow. Yellow brown dusted over carmine or any of the carmines or purple colors will modify and soften them.

S. A.—Copenhagen blue is one of the Fry powder colors, and Royal Copenhagen is a Bischoff color. They are dull shades of blue, with high glaze, and are used a great deal in painting and in backgrounds.

J. C. N.—You probably use too much oil, which will cause the paste to flatten or spread. Use Hancock's paste, with just enough Dresden Thick Oil to go all through it without making the powder stick together; rub well and moisten with turpentine (rectified spirits).

J. S. W. says: "In The Art Amateur for February, in the article 'How to Obtain a High Glaze,' occurs the following: 'When it is quite dry take a quantity of the color in powder, and with a good-sized piece of absorbent cotton take up plenty of the color and rub it well over the entire painted surface.' Does it mean to take some of each color,



ONE OF THE NEW SHAPES IN CHINA.

in powder, that was used in the painting and dust it upon the corresponding color, or to take some one of the high glazing colors, as Ivory Yellow, and dust that over the whole surface? I have gotten so

much help from the articles in *The Art Amateur* that I am always anxious to try any new process which occurs in its columns."

It means to use in dusting the same colors used in the wet painting unless you desire to soften say, as an example, Ruby Purple, which is apt to fine strong. It can be softened by dusting with Yellow Brown. Dark Green can be given a warm yellow tone by dusting with Albert Yellow. Should you dust the entire surface with Ivory Yellow, the character of many of the colors would be entirely changed; all of the blues and Russian Green would be a yellow green.

HOW TO PRIME CANVAS.

F. R.—Procure the ordinary white paint at a paint shop and grind it down with oil. Add first the desired color—generally a gray tint, then the sizing of glue. The canvas can be either single primed or two or three coats can be applied, according to the desired surface and the quality of the canvas. The canvas should be stretched firmly and the priming allowed to dry thoroughly before another coat is applied. Most painters prefer a single priming, as it leaves a little tooth for the paint to hold to. For an absorbent ground plaster of Paris should be used instead of paint, and the ground is generally white. The utmost importance is attached to the canvas on which an artist works. A badly prepared linen will crack after a time, and sometimes the whole picture will peel off in parts. To avoid this catastrophe make the priming thin. It is not worth while to prepare a small quantity, it would be quite as economical to buy it from the store.

BACKGROUNDS FOR PORTRAITS.

J. W. says: "I have painted two portraits, head and bust, life size. The portraits are satisfactory, but I am not pleased with my backgrounds. The lady has a florid complexion, large brown eyes, wavy, warm hair, and wears a gown of rich, greenish-blue brocaded silk. The gentleman has hair of nearly the same color as the lady's, but colder in tone; light blue eyes, a pale complexion, and is dressed in a suit of brown a trifle darker than his hair. If you can give me some suggestions for suitable backgrounds through the columns of *The Art Amateur* I shall be very grateful."

As you have not painted more than the head and bust it will be best to keep your background simple. It is advisable to have your sitters pose again with the new background, or it will be very liable to look disconnected and not in harmony with the portrait. When painting always think of your background as passing behind the head and pay especial attention to the values. You will generally find it a little lighter on the shadow side and darker against the light. For the lady use a brownish background against the gown, introducing the bluish green higher up and in a lower tone and more gray than in the dress. If the greens are introduced it will exaggerate the florid complexion. For the gentleman you could try burlap in shadow. From the account you give it would make a harmonious, simple picture, which is especially desirable in a man's portrait. It is a general fault not to pay enough attention to the background. From the start consider the background as one of the most important parts of the picture.

INTERIOR DECORATION.

C. H.—A light sage green would answer best as a cool general tone for your country church. It may be compounded of white, yellow ochre, and Antwerp blue with a little burnt umber. The more blue the cooler the tint, but also the darker. The stencilled ornamentation may be in a darker tone of the same—that is, with more blue and yellow and less white. If parts of the ornament can be treated differently from the rest we would recommend a pale rose-color for these parts, Indian red and white with a little yellow and perhaps a trace of burnt umber. Remember that colors which separately look too dull become brighter when properly contrasted with one another. For the lettering on the gallery front we would recommend you to apply to some good ecclesiastical decorator, such as Messrs. J. & R. Lamb, of this city. See our advertising pages. Letters in a great variety of styles can be sent at small expense. They are of brass, composition, and other materials.

PAINTING UPON LACE.

THIS work is an imitation of the old Cretan laces which were made with colored threads arranged as patterns upon a black or white ground. It is executed with water-colors and can be used for sofa cushions and similar things. The colors are made fast by the use of a fixative, and though they will not stand washing, they will not take hurt

from atmospheric causes. To paint: Use veloutine as a fixative, moist water-colors mixed with Chinese white or body colors, red sable brushes, and work upon lace of good designs. Stretch the lace and pin it down to a drawing board, so that every part of it is quite secure. Select the colors to use, and where they are to be applied and over every place that is to be painted lay on a wash of undiluted veloutine. When that is dry, make a wash of Chinese white and veloutine, pass that over the parts already sized with the veloutine, and then paint the lace with bright colors in a set pattern. To make the colored design: Take the pattern woven in the lace as the starting-point, and color it so that its chief lines are brought out by the shading more prominently than its secondary. Use light blue, vermillion, crimson, or gold for the chief lines; green, dark blue, and dull red for the secondary. The more broken up and diversified the coloring, the better the effect. The colors used are yellow, vermillion shading to dark crimson, old gold-colored yellows, yellow and olive greens and cobalt and Prussian blues. Lay them on without shading, mix them with Chinese white and veloutine, and see that they are thoroughly absorbed into the material. Metallic colors, such as gold and silver powder, can be applied in the same way to the lace.

DESIGNS FOR SCREENS.

J. T.—(1) If your design be continuous, take care to sustain the interest throughout all the panels, and concentrate it as much as possible; just as you would in a picture. It is on account of the divided interest that screens with a separate subject for each panel can never be really interesting, especially when figure painting is introduced. We have seen screens with a figure in each panel looking for all the world like a row of family portraits representing successive generations, for not even the same period in dress had been followed. Again, when, as is frequently the case, figures are chosen haphazard, they look as though intended merely to represent different nationalities, and when, to crown all, the figures vary in size as well as style, the result is truly startling. In any case, when the screen is more than twofold, a figure in each panel is a great mistake, unless the subject as a whole demands it, as, for instance, in representing "The Seasons." There are plenty of good engravings of figure subjects, that, with a little clever adaptation, would make most interesting and beautiful screens, affording as much pleasure to contemplate as any other kind of picture that tells its own tale. (2) No. Tapestry canvas is not so expensive as you imagine. Miss M. T. Wynne is having a clearance sale of it just now, and you will probably get just what you want at a very reasonable price.

DRAWING FOR REPRODUCTION.

STUDENT: (1) In drawing for reproduction it is always best to use steel pens, for they make smoother, finer, and more even lines than any other. Gillott's, Nos. 170, 290, and 303, are particularly recommended. (2) Drawings should always be made considerably larger than the plate to be engraved. For the more sketchy styles of work one-third larger will answer, and for comic sketches, in particular, drawings of the same size as the desired engraving will sometimes do. But for all careful and finished work—for the very best style of engraving—the drawing should never be less than twice the length and twice the breadth of the desired plate. (3) Use the Strathmore drawing paper. If you have never tried it send to the manufacturers for sample sheets. It is highly satisfactory. The address is The Mittenague Paper Co., Mittenague, Mass.

SUNDRY QUERIES ANSWERED.

WATER-COLORIST.—In working details, the brush, after it is filled with color, should be drawn over a piece of paper provided for this purpose, to bring the hairs, if necessary, to a point, that the marking may be made with neatness and precision; and in laying flat washes some attention is necessary to prevent a blotchy appearance, which sometimes is caused by overcharging the brush with color. In such cases, the brush being only moderately filled should not after covering the space intended have too much left in it. You should be able to remove it from the paper without leaving a floating spot or drop of color at the point of removal. If, however, there should by any mismanagement be left such a drop of color it can be removed with an almost dry brush.

S. E.—Most ornamental designs, especially at the present day, are in repeats, either simply in series or reversed. It is easy to judge in advance of the effect of such a design as the latter by using a square of looking-glass unframed to reflect the

original drawing. To make a repeat in series, nothing but common tracing paper and a black lead-pencil is required. The under surface of the tracing is rubbed with the pencil, and if one goes over the lines with a harder sharp-pointed pencil, they are reproduced upon the paper. To reverse the design, simply reverse the tracing, and retrace as before. With carbon transfer papers, such as are used by typewriters, a good many repeats may be made at once, and of different colors, if desired.

C. R.—In mending broken china it is well to remember that all cements lose much of their power when applied in damp weather, unless special precautions are taken. In any humid climate the mending should be done in a warm room and the fragments heated in an oven or warmed separately over the flame of a spirit lamp before the cement is put upon them. The bottle containing the cement itself should be kept standing in a jar of warm water at one temperature while it is being used.

L. I. F.—The newest things in embroideries and linens can always be seen at Messrs. William S. Kinsey & Co.'s, 386 Fifth Avenue, New York. The famous "Lawson" pink is chosen for the design of one of their new table cloths and napkins. Yes, lace centres are still fashionable for the table.

R. T. P.—In painting photographs in oil the scale of colors for draperies is nearly the same as in water-colors, but instead of gamboge, yellow ochre and ochre yellows are used, and Prussian blue is taken for indigo. The shades being laid in are met by half-tones and lights and are blended with a softener. The shadows are then finished by glazing, and the lights by scumbling over them.

Pearly Background: White, Vermilion, and Blue. White, Vermilion and Black. White and Black.

Gray Background: White, Venetian Red, and Black.

Yellow Background: Yellow Ochre and White.

Olive Background: Yellow Ochre, Terre Verte, and Umber.

Stone Background: Raw Umber and Yellow, Black, White, and Raw Umber.

Sky: French Blue and White. French Blue, Vermilion, and White.

Edges of Clouds: Yellow Ochre and White.

Clouds: Indian Red, Lake, Black, and White. Brown Madder, French Blue, and White.

M. O.—The genuine professional wood-carving tools can be had from Hammacher, Schlemmer & Co., 129 Bowery, New York. They also make a specialty of sharpening and handling tools. The price of sharpening is sixty cents a dozen. Round maple handles cost fifty cents a dozen, octagon eighty-five cents, and round applewood seventy cents.

C. E. P.—You are right. Greasy crayons are not good for drawing designs on wood that are afterward to be carried out in pyrography. An excellent pencil for the purpose is Dixon's No. 2-728. The series of articles on pyrography ran from February, 1898, to June, 1898.

ART NOTES AND NEWS.

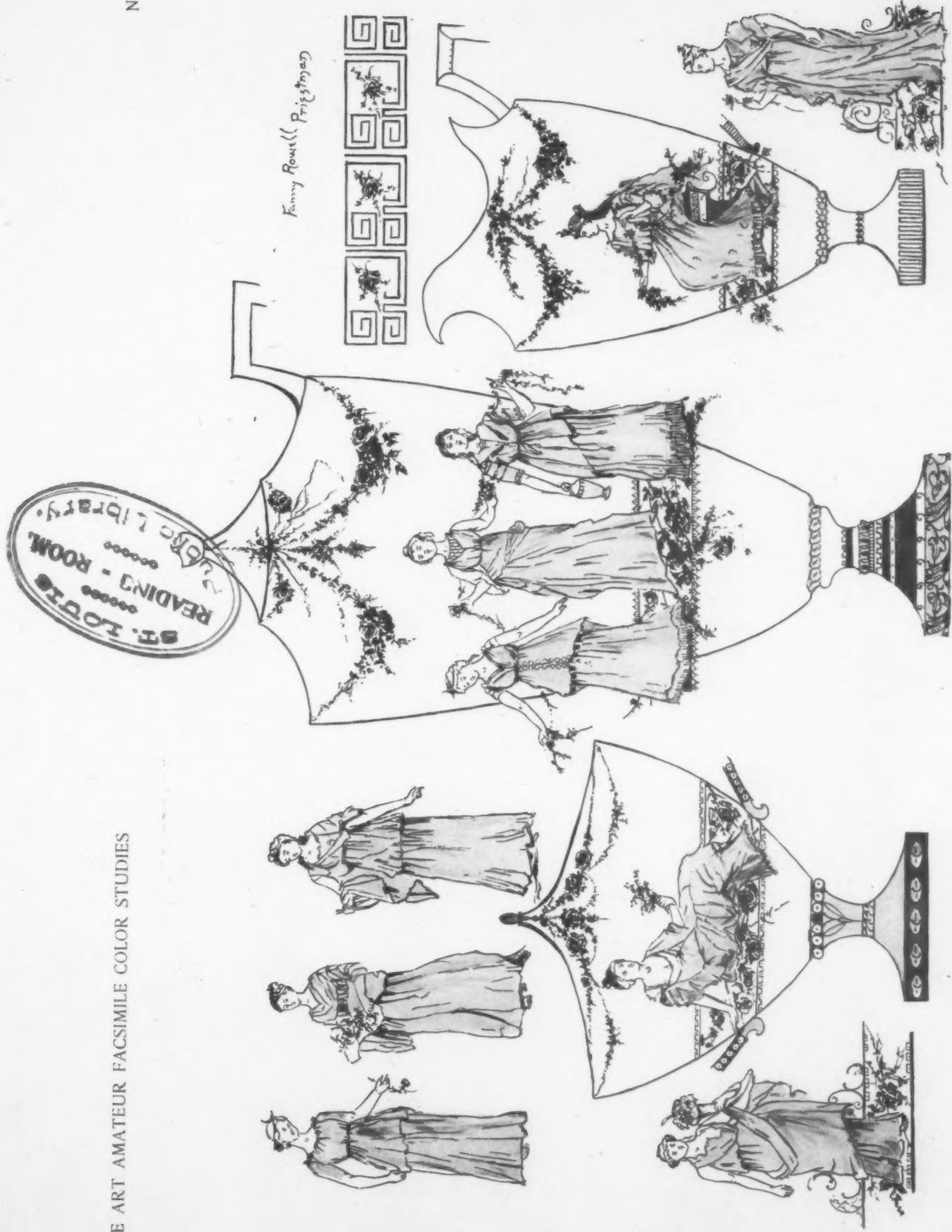
THE Annual Exhibition of the National League of Mineral Painters will be held in Chicago on May 15th.

MRS. PRIESTMAN's model of cup and saucer, which received the Diamond Medal last year, is being reproduced by the Wheeling Pottery of West Virginia.

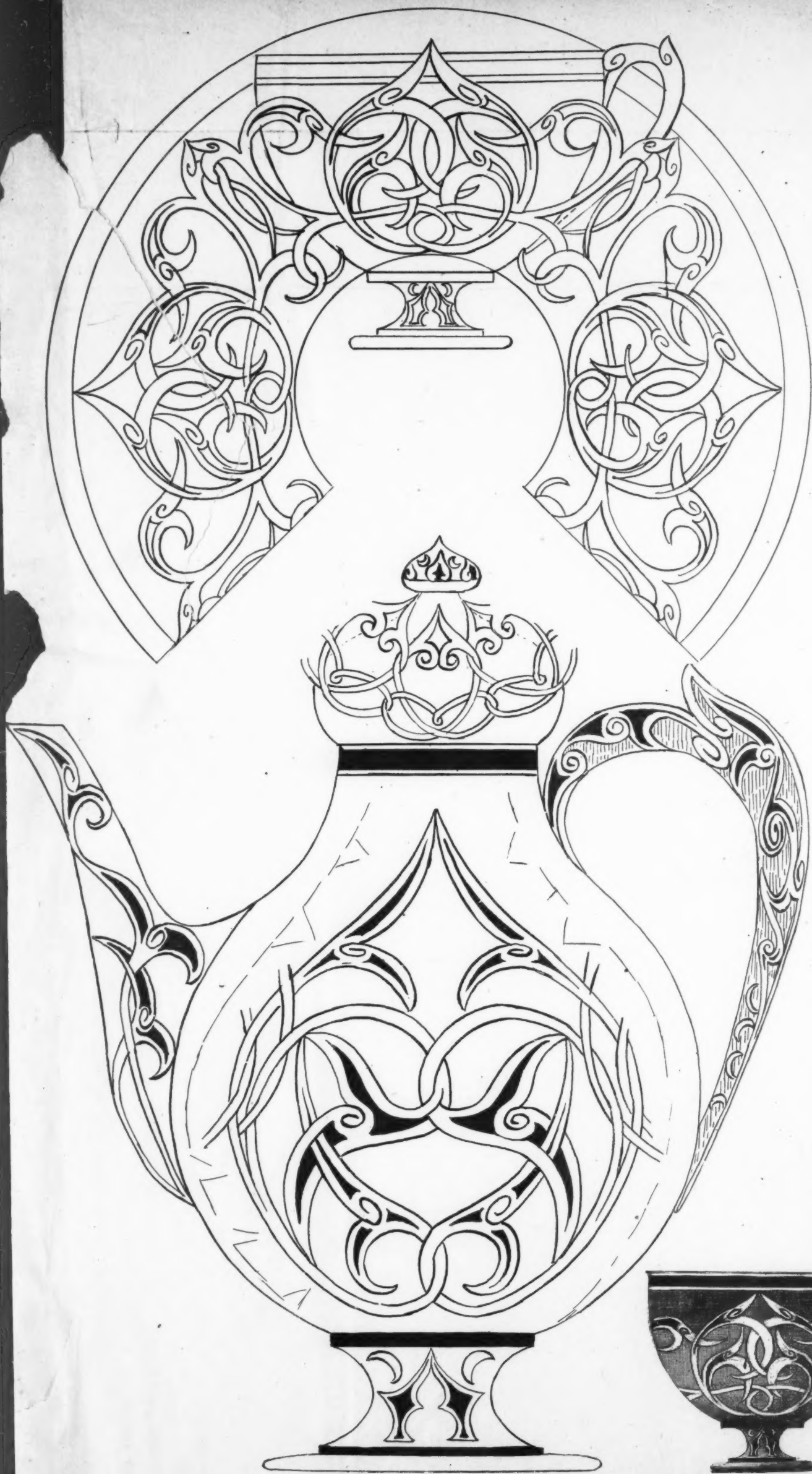
MESSRS. ARMOUR & Co., of Chicago, are offering one thousand dollars for the best designs for a calendar for the year 1900. Further details are given in their advertisement on another page.

ARRANGEMENTS have been made to hold a Loan Exhibition of Portraits, under the management of the Woman's Art Association of Canada. The exhibition will be held in the Temple Building, corner Bay and Richmond Streets, Toronto, opening April 3d, and continuing two weeks.

The object of the exhibition is to illustrate portraiture in its various developments and to bring together a valuable and representative collection of the portraits of women. A large number of beautiful and interesting portraits in oils, water-colors, miniatures, pastels, etc., have already been promised, and some research has shown that there are a great many works both of artistic and historical interest available to carry out the purpose of the promoters of the exhibition. Those who are willing to loan portraits should send to the secretary as early as possible, as it is the intention of the Editorial Committee to make the catalogue largely explanatory of all works exhibited.



SUGGESTIONS FOR A "GREEK" TEA SET



NO. 1983A.—SHOWING THE COMPLETE CUP REDUCED.

NO. 1983-1984.—WORKING DESIGN FOR ORIENTAL DECORATION FOR A CUP AND TEAPOT.

By ARTHUR W. DAWSON. The design if continued as shown in No. 1982 would also make a plate.



The Art Amateur Working Designs.

Vol. 40. No. 6. May, 1899.

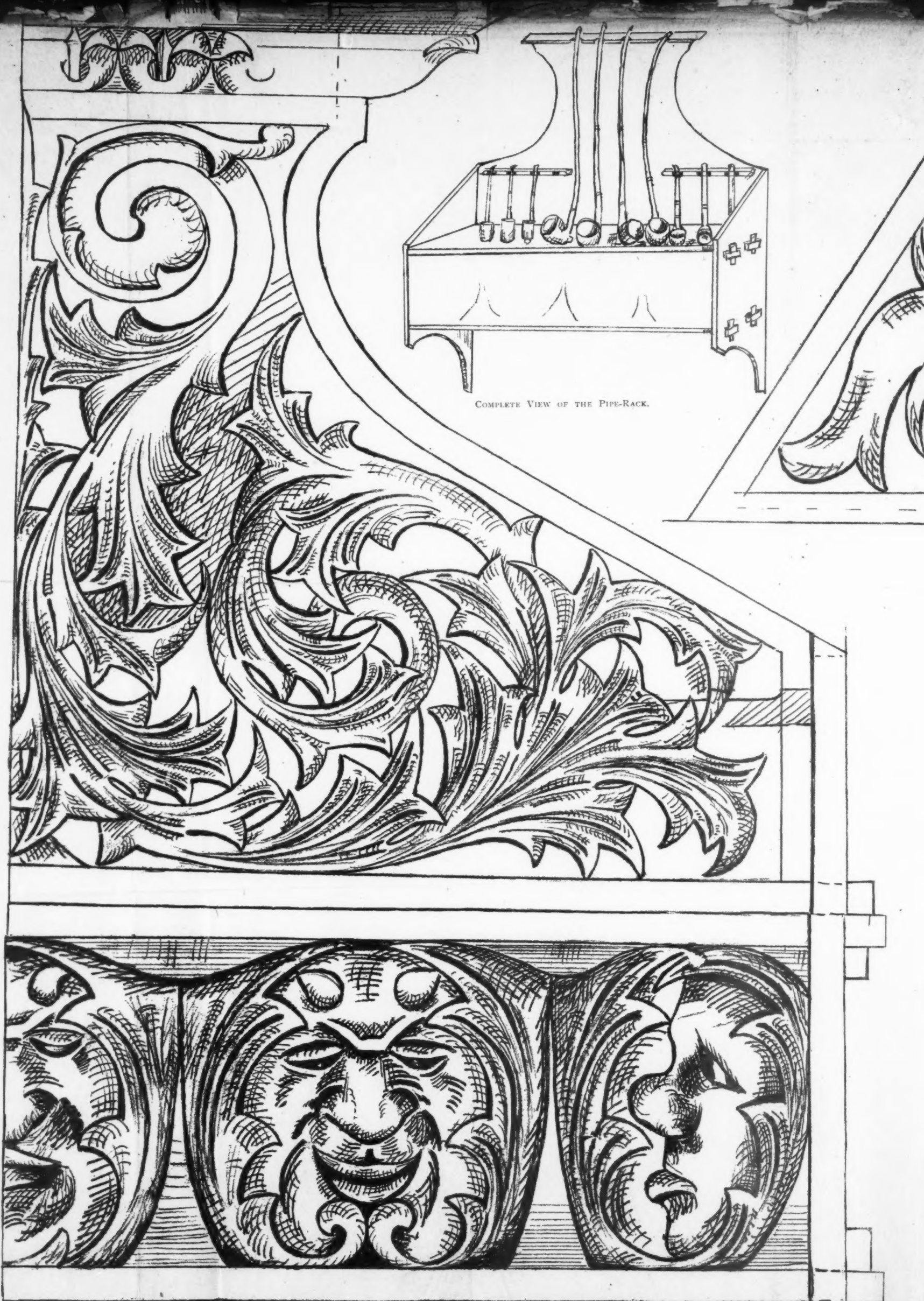


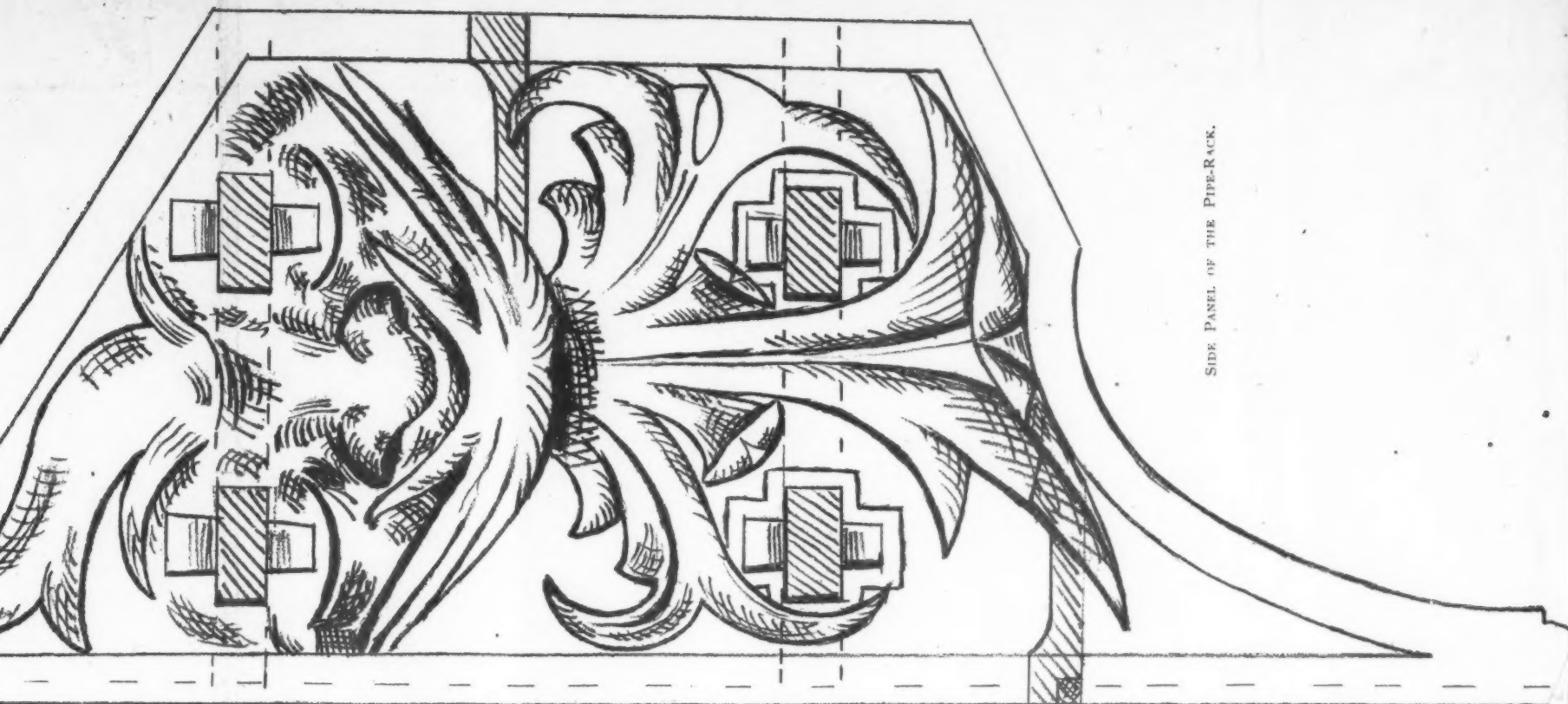
NO. 1979.—OX-EYED DAISIES. DECORATION FOR A CENTRE-PIECE OR
CUSHION FOR EMBROIDERY. By A. BAISCH.

NO. 1980.—BLACKBERRY BORDER FOR EMBROIDERY OR CHINA PAINT-
ING. By B. W.

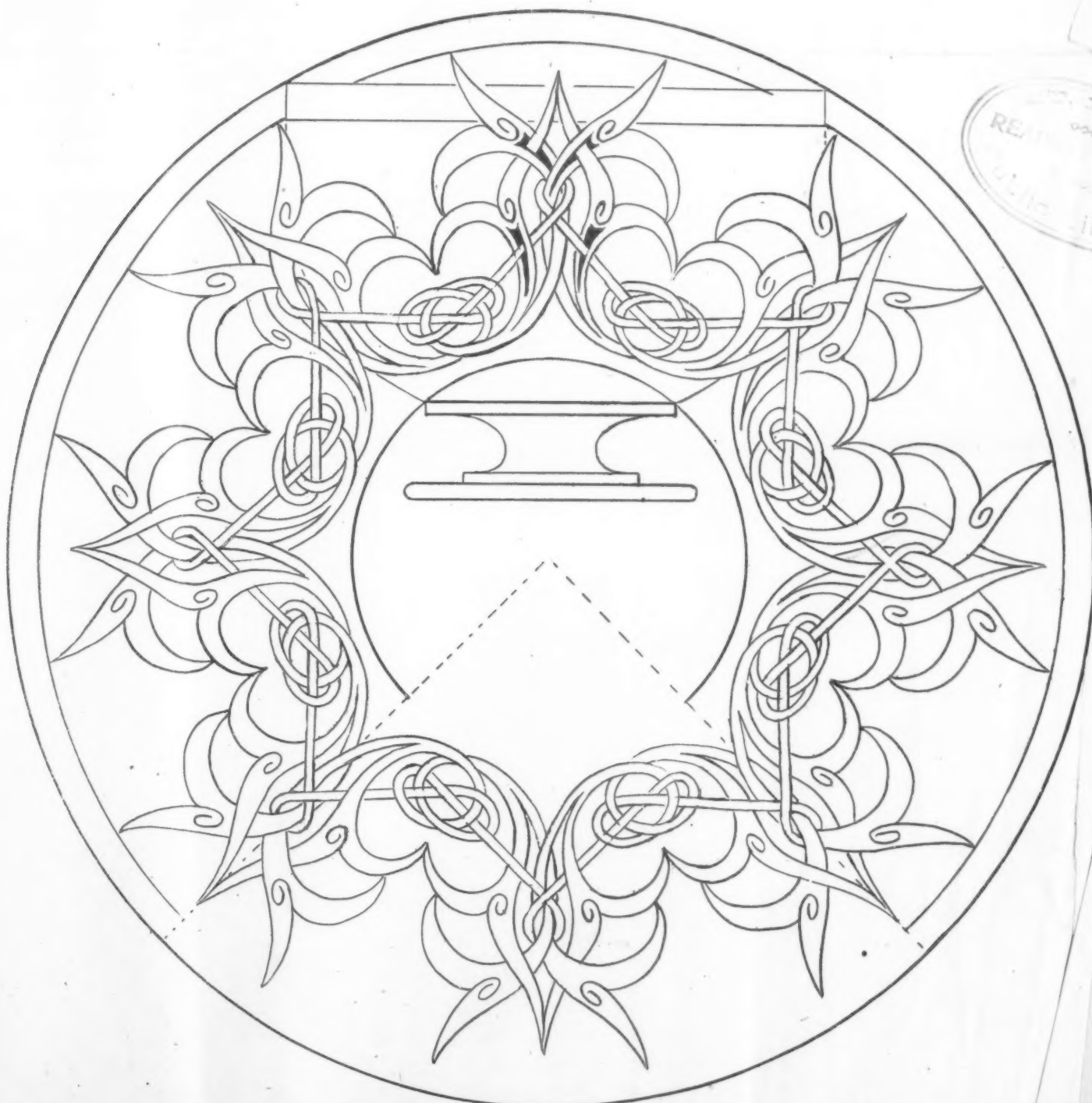
Copyright by John W. Van Oost, 23 Union Square, New York.







SIDE PANEL OF THE PIPE-RACK.



NO. 1982.—ORIENTAL DECORATION FOR A BOWL AND PLATE. (For the bowl the design goes as far as the dotted lines.)

By ARTHUR W. DAWSON.



NO. 1977.—DECORATION

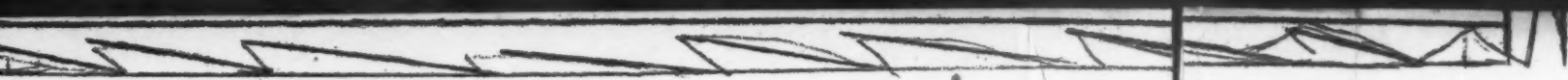


NO. 1978.—DECORATION FOR

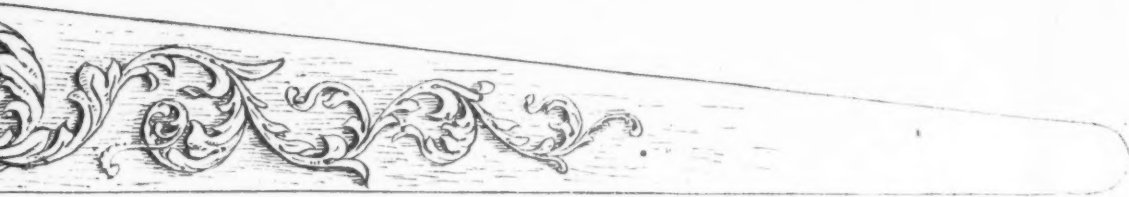
The Art Amateur

Vol. 40. No.





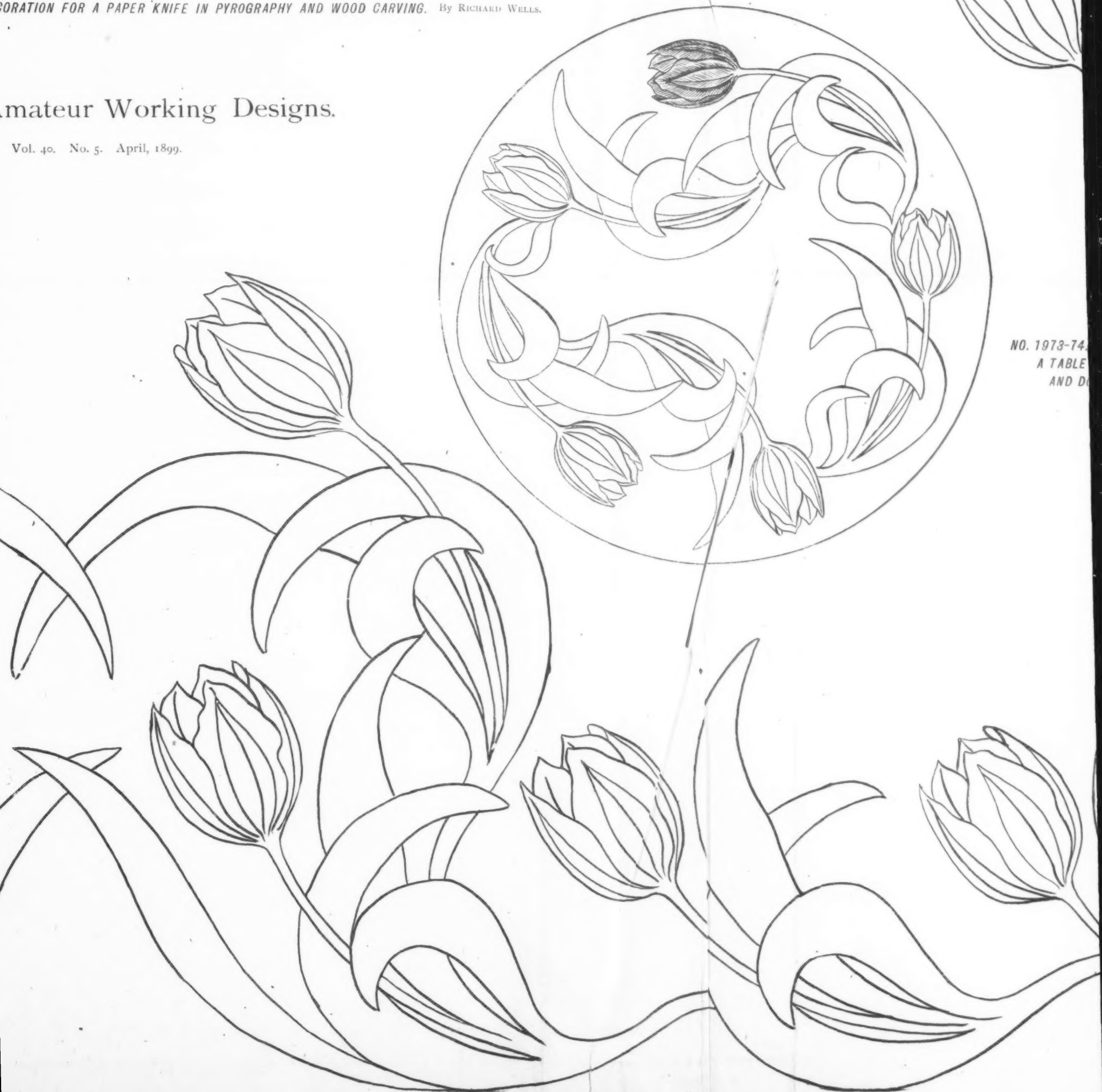
—DECORATION FOR A PAPER KNIFE IN PYROGRAPHY OR WOOD CARVING. By RICHARD WELLS.



ORATION FOR A PAPER KNIFE IN PYROGRAPHY AND WOOD CARVING. By RICHARD WELLS.

Amateur Working Designs.

Vol. 40. No. 5. April, 1899.



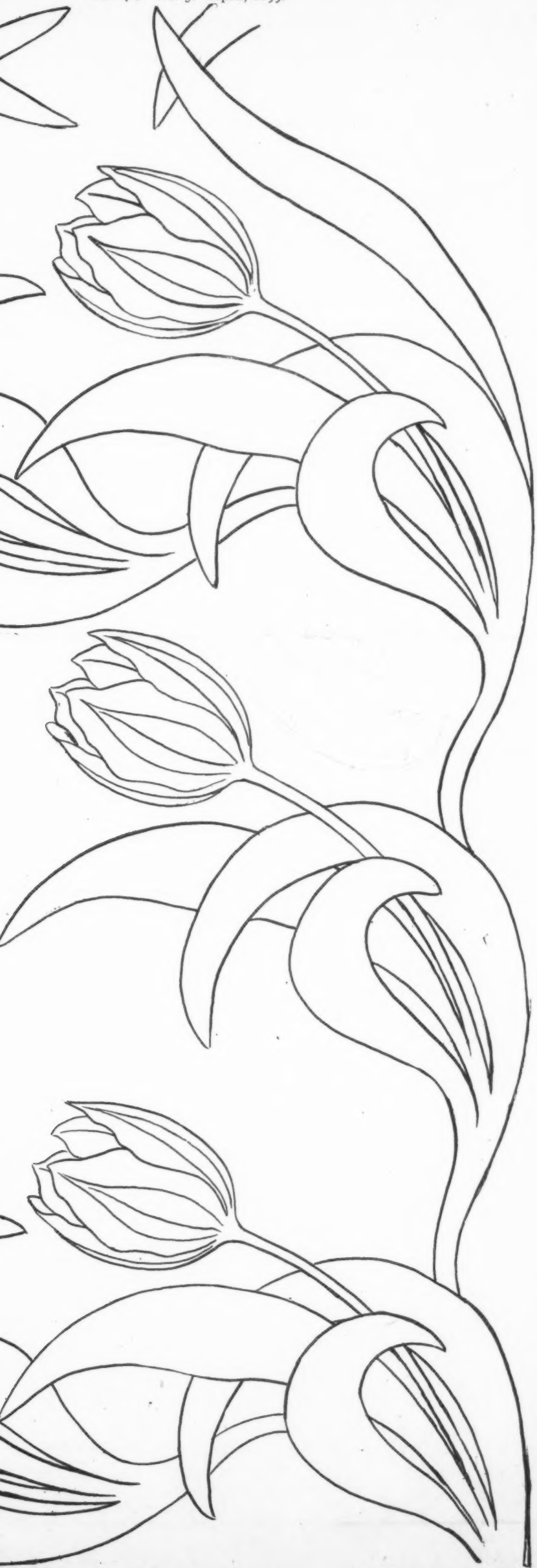
NO. 1973-74.
A TABLE
AND DOOR



NO. 1973-74.—TULIP DECORATION FOR
A TABLE CLOTH, OR CUSHION
AND DOILY. By A. NUGENT.

Art Amateur Working Designs.

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QUARTER SECTION OF THE TOP OR LID OF THE CARVED CHEST.

The Art Amateur
Working Design

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NO. 1975-76.—DECORATION FOR A CARVED WOOD CHEST.
BYZANTINE STYLE. By KARL VON RYDIN.



CARVED CHEST.

HALF SECTION OF THE FRONT OF THE CARVED CHEST.



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l, 1899.

ARVED WOOD CHEST IN
By KARL VON RYDINGSVÄRD.



HALF SECTION OF THE FRONT OF THE CARVED CHEST.

